

ART AND CULTURE AS CATALYST
FOR SUSTAINABLE ECONOMIC DEVELOPMENT

A 6-HOUR CREATIVE PROJECT
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BY

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1.0 INTRODUCTION

1.1 Problem Statement

This project explores whether the arts can be used as a development catalyst in way that is socially equitable and economically sustainable. While using arts districts for the purposes of economic development is not a novel concept (Chapple Jackson, & Martin, 2010; Grodach & Loukaitou-Sideris, 2007), such developments often lack an element of social equity. As the neighborhood becomes revitalized, property values rise, and increased rents make it impossible for the artists and small businesses that often initiate the revitalization to remain in the community (Strom, 2010). In many cases, the neighborhood loses its connection to the arts, transforming into a commercial or entertainment district rather than a true arts district. Through this process, artists and businesses lose their community and the neighborhood loses its ability to capitalize on the arts for tourism and branding. This project attempts to create an arts district plan that uses culture and the arts in a way that facilitates sustainable economic development, while simultaneously protecting the equity of artists and cultural industry workers in the community and minimizing their dislocation as property values rise.

There has been much discussion about arts districts and gentrification, but this project is not concerned with defining gentrification in the study neighborhoods. The focus is, instead, on whether artists and creative industry workers can afford to live in the communities, and whether their needs are met. To a degree, a rise in property value is healthy in an arts district, as the arts rely on patrons in order to be financially sustainable. It should not, however, lead to the displacement of artists. Revitalization in an arts-focused neighborhood is positive as long as artists and businesses see financial gains as a result.

The theoretical framework of this creative project is derived from three main elements: art and culture; social equity; and economic development (Figure 1). For the purposes of this project, art and culture is not limited to fine art. Instead, it includes all of the creative industries, which may range from painting, to jewelry making, to architecture. Social equity, the second element from which the theoretical framework is derived, corresponds to the necessity of an arts district to include a diverse range of residents. This is especially true as it relates to diversity of income. It should be noted that a rise in property value is not undesirable. The arts have been used in many neighborhoods, both nationwide and globally, to revitalize struggling communities. That being said, neighborhoods must remain sensitive to the needs of artists, artisans, and other creative industry workers for affordable spaces in which to live and work (Northeast Minneapolis Community Development Corporation, 2006).

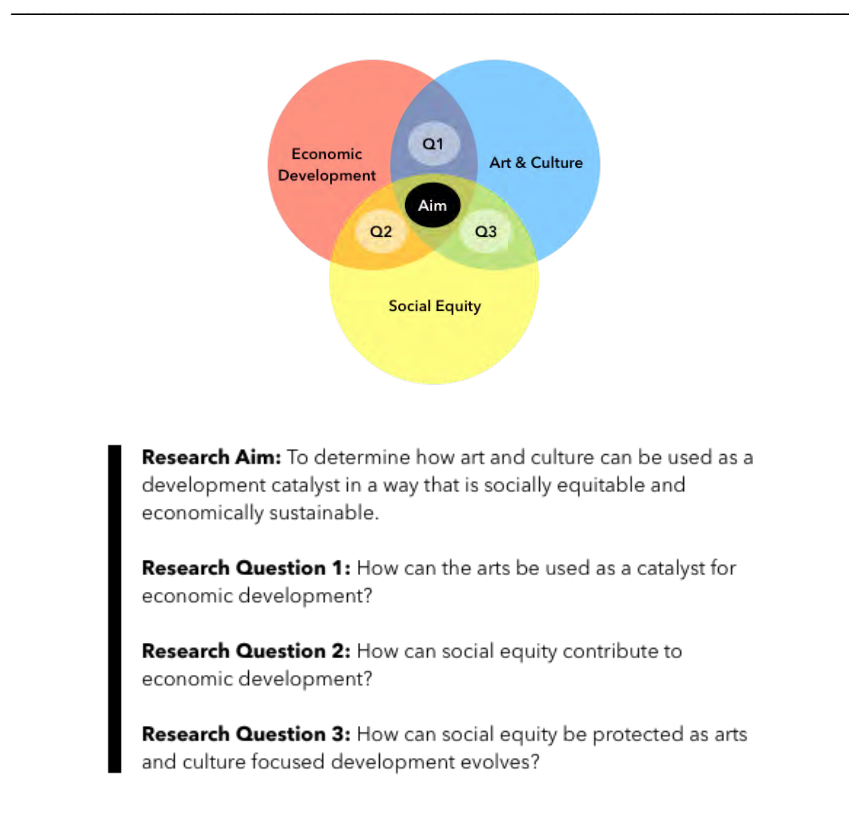


Figure 1. Theoretical Framework.

The research questions for this project have been developed from the intersections between the three elements of art and culture; social equity; and economic development. The first research question -- “How can the arts be used as a catalyst for economic development?” -- combines the elements of economic development and art and culture to explore the ways the arts can be used to revitalize a neighborhood. The second question -- “How can social equity contribute to economic development?” -- examines the relationship between social equity and economic development. In order for an arts district to be sustainable, it must be an affordable place for artists to live and work. The third question -- “How can social equity be protected as arts and culture focused development evolves?” -- addresses the issue of how a neighborhood maintains affordability as property values rise. Because they are often low-income, artists have special needs in terms of affordable space in which to live and work (Northeast Minneapolis Community Development Corporation, 2006).

Finally, the research aim is derived from the overlap between the three elements and research questions. The aim for this project is to determine how art and culture can be used as a development catalyst in a way that is socially equitable and economically sustainable.

1.2 Background

The idea of the arts district as a tool for economic development has become more accepted in recent decades (Stern & Seifert, 2010). Planners and other decision makers understand the benefits of art in attracting affluent residents to previously low-income neighborhoods. In addition, artists are often drawn to struggling neighborhoods due to the low cost of living. Often, communities become centers of artistic activity naturally, as artists will often show together and share studio space. This has significantly beneficial effects on the

economy of these neighborhoods as they progress into arts districts, attracting culture-seeking young professionals and filling vacant buildings with high-end retail and restaurants drawn in by the new market. The cost of renting and property ownership increases due to the flourishing activity, resulting in a neighborhood that artists and the original residents can no longer afford to live or work in. Known as the SoHo Effect, this common phenomenon results in a neighborhood that appears to be revitalized, but in truth is a bipolar community, with very high-income residents, very low-income residents, and little cohesion.

While arts districts may seem successful, they often alienate low-income residents and small business owners. Neighborhoods lacking in rent and income diversity are at risk of deficiencies in solidarity and productive social interaction between residents. Members of the low-income group do not take advantage of the potential to network with their more affluent neighbors (Booza & Galster, 2007). Instead, they become more financially strained due rising rents and property values.

In addition to the strain on artists and residents, there are downfalls for the district as well. As artists and other creative businesses leave the neighborhood, these communities often transform from true arts districts to entertainment districts. Entertainment districts can be undesirable for many reasons: they increase late night noise; they have parking issues which often result in vast, empty parking lots during the day and a lack of sufficient parking at night; and they are generally only attractive and inclusive of younger demographics. This results in the loss of a valuable tool for tourism and branding, and therefore has a negative effect on the district's economic sustainability.

1.3 Objectives

The main objective for this project is to determine the role that art and culture play in development that is economically sustainable and socially equitable. This information will then be used to develop a proposal for a neighborhood in downtown Indianapolis, Indiana. The reason for doing this is to show that a greater integration of, and sensitivity to, artists and creative small businesses would be beneficial to the community's economic sustainability.

1.4 Scope

Literature review texts have been selected based on their relation to the three research questions outlined in the "Problem Statement" section of this chapter. Since the site for this creative project is located in Indianapolis, Indiana, case studies have been chosen from arts districts within the Midwestern United States, including one from Indianapolis. The study area chosen for the creative project is the community surrounding Massachusetts Avenue, an existing arts and entertainment district located in downtown Indianapolis. The study area also includes the Circle City Industrial Complex, located at the Northeast terminus of Massachusetts Avenue. The Circle City Industrial Complex is currently occupied by a number of artists, creative businesses, and other businesses, but the building is neither financially nor structurally sound.

1.5 Expectations

In the case studies, it is expected that artists have historically been necessary to the revitalization of the studied neighborhoods. It is expected that a lack of suitable, affordable housing will be found in the arts districts studied. It is also expected that establishments that

provide affordable live and workspace are vital to sustaining the neighborhoods as arts districts. Non-profit organizations are likely to play an important role in maintaining these establishments.

In the study area, it is expected that while arts were vital to the revitalization of the Massachusetts Avenue corridor, the neighborhood has forced out most of its artists and creative businesses through rising property values and rents. Instead, the area has evolved into a pure entertainment district, resulting in the loss of a valuable tool for tourism, branding, and identity for the neighborhood.

At the Circle City Industrial Complex, it is probable that there is little interaction between the complex and the Massachusetts Avenue corridor. This reinforced by the physical barrier of Interstate 70 between the two entities. It is expected that a stronger relationship between the two entities would benefit both the complex and the corridor. Also, it is possible that the guidance from an organization such as a community development corporation or other non-profit organization would be advantageous to the stability and advocacy of the Circle City Industrial Complex.

Finally, it is expected that integrating subsidized, affordable live and work space for artists is absolutely vital to reincorporating the arts into the Massachusetts Avenue Corridor and in creating stronger connections between the corridor and the Circle City Industrial Complex.

1.6 Significance

This project takes its significance from two modern classics: Richard Florida's *The Rise of the Creative Class* (2002) and Allen J. Scott's *Social Economy of the Metropolis* (2008). According to Florida, our economy today is most significantly led by the creative class, which includes "people who add economic value through their creativity" (p. 68). He calls this new

economy the “creative economy” (p. 44). Scott goes further to say that the creative economy has caused a vast disparity in income levels, with a large portion of the population that is very high-income, and a large portion that is very low-income. These concepts will be expanded upon in the Literature Review in the next chapter of this paper.

If a community today wishes to be successful, it must appeal to the lifestyle needs of the creative class. However, if a community wishes to sustain its economic success, it must provide tools, such as affordable live/work space in the community. This will prevent residents from falling into the low-income portion of the population outlined by Scott.

Furthermore, artists are often seen as a transient, bohemian group of people that does not settle down. Thus, it could be assumed that it is not particularly harmful for artists to move out when property values and rents rise too high for them to remain in a neighborhood. This project does not operate on this assumption, but rather on the assumption that like most people, artists eventually start families, and therefore seek financial security.

1.7 Methodology

The literature review will form an evaluation of literature relating to the three main elements: art and culture; economic development; and social equity. An attempt will be made to include a diverse range of sources, including both scholarly reviewed journal articles and books.

The case studies will consist of background information on the arts districts gathered through secondary research. The purpose of this is to outline the history of the neighborhood and determine which establishments and organizations, if any, have been important factors in the revitalization of the neighborhood. Their methods of providing support for artists and creative businesses is of special importance in this study. In addition to this overview, the districts will

be examined in terms of their socio-economic profile. This ranges from rent rates, businesses located in the area, and income distribution. As with every aspect of the project, this information will be examined through the filter of the three research questions.

The analysis of the study site will consist of three main components. The first will be an analysis of pedestrian paths. This component will explore the physical connections between Massachusetts Avenue and the Circle City Industrial Complex. The second component will be a housing analysis, including a residential demand analysis and a comparison of types of housing and property values and rents in regards to the specific needs of creative industry workers and artists. The third component will be an analysis of activity, cataloguing the types of businesses in the area and related trends, to determine how many businesses in the area are creative businesses, and how these businesses affect the social atmosphere of the neighborhood.

The fifth and final chapter, the proposal, will combine aspects of urban planning, urban design, and public policy. Its goal will be to create a plan for fostering a stronger connection between the Massachusetts Avenue corridor and the Circle City Industrial Complex.

1.8 Outline of Chapters

This paper consists of five chapters. This chapter, the first, introduced the creative project and outlined the background, objectives, scope, expectations, significance, and methodology of the project. The second chapter contains the literature review. It is an examination of scholarly literature that addresses the research questions proposed in the introduction of this paper. The Literature Review will be guided and organized based on the three research questions outlined earlier in this chapter.

The third chapter contains case studies of arts districts in the Midwestern United States. The purpose of this chapter is to explore which elements make an arts district successful, but also those that contribute to any disparity in income. As with the Literature Review, exploration of the chosen cases will be guided by the research questions.

The fourth and fifth chapters will cover the project itself, with the fourth chapter focusing on an analysis of the study site and the fifth chapter presenting a proposal for the site. The fourth chapter will explore existing conditions of the neighborhood, including an overview of the economics, equity, and existing art scene in the community. The fifth chapter will focus on practical solutions to incorporate the creative industries as a strategy for economically sustainable development.

2.0 LITERATURE REVIEW

The purpose of this literature review is to examine existing knowledge in the form of scholarly literature that relates to the three research questions outlined in the previous chapter.

2.1 Art and Culture

Art and Culture comprise one of the three main elements of this project. This section of the literature review examines existing knowledge of art and culture as they relate to the aim and research questions outlined in the previous chapter.

2.1.1 Cultural industries. The cultural industries are part of a larger class, which Richard Florida (2002) coined as the “Creative Class.” He says this group of workers consists of 38 million Americans and makes up thirty percent of the American workforce, developed through an “economic need for creativity.” Florida includes in his definition of the creative class all professions whose work engages in the creative processes. They range from scientists, to architects, to artists, to professors. Also included in the definition are those he calls “creative professionals” who do not engage in the creative process, but do engage in creative problem solving, such as lawyers, managers, and doctors. The creative class is a diverse group with an equally diverse range of needs, but they also share many similarities in terms of values and lifestyles. Members of the creative class value diversity, openness, individuality, and meritocracy. Florida describes the creative class lifestyle as “a passionate quest for experience” (p. 166):

The like indigenous street-level culture – a teeming blend of cafes, sidewalk musicians, and small galleries and bistros, where it is hard to draw the line between participant and observer, or between creativity and its creators. They crave creative stimulation but not

escape. As one young man told me, explaining why he and his friends favored nonalcoholic hangouts: “We can’t afford the recovery time. (p. 166)

This suggests that neighborhoods such as arts districts are more suited to the creative class than pure entertainment districts. Arts districts are lively, creative neighborhoods that have constant stimulation and excitement, while entertainment districts rely on events, especially at bars, nightclubs, and music venues. According to Florida, what the creative class looks for over all else is “the ability to validate their identities as creative people” (p. 218). Art encourages more creative participation than entertainment. Many public art projects, commonplace within arts districts, rely public participation for their success. Entertainment, however, often relies on a relationship where performers are separate from observers.

Artists and some other creative industry workers fit into a category within the creative class known as “free agents.” According to Florida, free agents face more difficulties than others within the creative class. If free agents are selective and do only the work that they want to do, they often must settle for less money than those who work for others as employees. Only 11 percent receive health coverage from a main client or employer, leading to less financial security.

2.1.2 Art as a tool for community engagement. Maria Rosario Jackson (2008) states that art is crucial to the wellbeing of a community (as cited in Maya, 2008). She draws a distinction between art as a commodity, which often creates feelings of exclusion and elitism, and art for art’s sake, which focuses on the art-making process. Jackson argues that art for art’s sake is more valuable due to its ability to bring people together and create a sense of energy in a community. Jackson states, “a healthy community includes a continuum of opportunities for active and passive cultural participation at different skill levels, with the involvement of different stakeholders” (p. 97). She argues that opportunities to participate in cultural activities are

essential to quality of life. In addition, artists often come out as strong community leaders, contributing to the overall welfare of the neighborhood. Jackson concludes by proclaiming that for creativity to improve communities, “a paradigmatic shift toward a more inclusive concept of arts and culture and a more adequate grasp of the role cultural participation plays in community life is imperative and urgent” (p. 102).

The arts can have positive impact on many levels, from the individual to the community as a whole. According to Kay (2000), the arts can:

- Increase individual’s personal development by helping their confidence, skills and motivation
- Assist in the social development as participants can make new friends and become interested in new topics
- Improve the local image with people feeling more positive about where they live, and
- Help participants feel better and healthier from their involvement in arts projects.

(p. 422)

Often, cities and developers recognize the arts only for their contributions to economic development, overlooking their potential for community development. Incorporating the arts into urban planning and policy decisions can lead to more engaged communities and stronger social networks among residents. While much of the literature on this topic discusses the benefits of the arts on communities, very little information is available on specific methods that can be used to incorporate art and art-making into communities. Instead, they point to various organizations working in cities around the country.

2.2 Economic Development

Economic Development is also one of the three main elements of this project. Existing knowledge of this topic is explored as it relates to the research aims and questions.

2.2.1 Small change. In his 1973 classic *Small is Beautiful: Economics as if People Mattered*, E.F. Schumacher proclaims that we must search for new methods in technology that are oriented towards “the organic, the gentle, the non-violent, the elegant, and the beautiful” (p. 35). The purpose of this, he states, is to reverse the scientific or technological methods, common in consumerist society, that “poison the environment or degrade the social structure and man himself” (p. 34). He describes the three characteristics of science and technology that we require to achieve this. They must be affordable and accessible to the masses; applicable on a small scale; and most importantly, “compatible with man’s need for creativity” (p. 35). Schumacher believes that communities will take care of their land and resources better than will large corporations or even governments.

This concept is relevant to science and technology, but also to the field of economic development. Communities must be given the tools to be the catalysts of their own development. Large-scale development promoted by municipalities and private developers can alienate both original community residents and affluent people attracted by the development. Schumacher says those who consider economic growth to be the highest value have no concept of “enough.” Constantly seeking more economic growth in a community widens the gap between the poor and the rich. Booza and Galster (2007) define a bipolar neighborhood as one that has “very few, but very different income groups” (p. 424). Social networking is uncommon between residents of such neighborhoods, potentially leading to a sense of isolation and insecurity among residents. This could result in a loss of low-income resident’s political voice.

Prioritizing on community over economy can build cohesion among the residents of a neighborhood. Nabeel Hamdi (2004) describes the responses of people asked about their idea of community:

First responses were all about place: a place for trading and networking, some said, a waiting place -- somewhere you know you've arrived. A place for wasting time and for spontaneous events or chance encounters or encounters by choice where public and private life are mostly indistinguishable. It should be a place where the old can sit and dream and pass on their wisdom and tell stories and gossip. Somewhere not intimidating for women and children, where people feel safe in the company of others because the surroundings are familiar, because you don't get lost, because help is always at and because you feel a sense of belonging. (p. 58)

Place is an important aspect of community building. Creating a sense of place strengthens ties between residents. Through the creation of place, neighborhoods provide residents opportunities to share creative ideas and information. Placemaking engages communities by encouraging dialogue. Furthermore, creation of place empowers communities by giving them a sense of identity and belonging. (p. 58)

Like Schumacher, Hamdi argues that small, strategic changes are often the most effective. While large developments, infrastructure, and other projects often disrupt a neighborhood's organic fabric, small interventions have the power to facilitate growth without disrupting the community's identity.

2.2.2 Cultural industry as a driver of economic development. During the "first wave" of the movement of accepting the arts as a driver of economic development, the benefits of cultural consumption became more appreciated as a tool for revitalization. Policy and economic

stakeholders have now accepted that the arts benefit both economic development and civic pride, and that their merits are not limited to those of social or educational importance. The development of the arts has contributed to the attraction of both tourists and corporations in cities, as many businesses and industries are leaving suburban and rural areas.

The “second wave” of the shift towards viewing the arts as an important economic generator has focused on cultural production rather than cultural consumption. Recently, communities have been more accepting of cultural production as a substantial creator of jobs and financial wealth. Contributors to this trend include a growing appreciation of design in consumer products and the significant use of marketing and advertising by artists, musicians, and writers. Also contributing are the more obvious fields of film and video production.

Arts and culture districts are a beneficial economic development strategy because the cultural industries are believed to benefit from industry clustering. The theory behind this thought relies on the nature of cultural industries to contribute to each other. Different cultural industries gravitate towards each other and utilize each other’s services. Therefore, creating a district that consciously attracts multiple art and cultural industries to the same geographic area can improve the community’s economy (Strom, 2010).

2.3 Social Equity

Social equity is this last of the three elements of this project to be examined in this chapter. This section explores existing knowledge of social equity as it relates to the aim and research questions laid out on the previous chapter.

2.3.1 Subsidized housing for artists. Cities have the ability to provide subsidized housing funded by a variety of federal and local sources. Cities allocate tax credits provided by

federal programs such as the Low Income Housing Tax Credit and Community Development Block Grants, which then turn into funds. Cities also provide some of their own funding through tax increment financing districts, plus their own city tax revenue. Historically, these funds have been used to provide affordable housing for low-income residents, with special consideration also given to the elderly and disabled. Subsidizing housing based on occupation is less common and usually targets public safety workers and educators. These programs generally provide assistance as part of a benefits package and do not result in housing developments.

In an article for the *Journal of Planning and Education Research*, Elizabeth Strom (2010) suggests that artist housing could be an extension of existing special needs based or low-income based housing assistance programs. She notes, “artists have space needs that are unique and sometimes difficult to accommodate on a limited budget” (p. 370). According to Strom, artists may need space to store large objects such as paintings, to dance, or to practice musical instruments without disturbing neighbors. She says that even if existing housing stock is priced proportionately to an artist’s income, it still may not fulfill the requirements of their occupation.

Strom also notes that artists generally are not high-income earners, and many qualify for housing subsidized through the Low Income Housing Tax program. However, this can be difficult to measure, since past studies of artists’ incomes have been skewed by a variety of factors, including the fact that many artists have income from additional employment, and by the likelihood of a few very successful individuals in a community of artists skewing the average income. Also, while artists generally fulfill the requirements for low income (the Low Income Housing Tax Credit program requires an income equal to or below fifty to sixty percent of a community’s median income), they cannot be considered one of a city’s most needy populations of a city, as they are “rich in human, cultural, and political capital” (p. 370). In addition, artists

often have other resources not generally associated with populations in need of assistance, such as college education.

Strom concludes that artist housing cannot be considered an extension of existing housing programs or cultural support policies. Instead, it should be seen as an economic development strategy: “it is not *just* an effort to help artists or *just* a means of housing a special needs population, but, rather, a way of turning the space needs of artists into a development opportunity with potential benefits for neighborhoods and cities” (p. 370).

2.3.2 Spatial inequality of the new cultural economy. According to Allen J. Scott (2008), the present third machine age, which started during the late 1970’s to early 1980’s, has ushered in a new “cognitive-cultural” economy that emphasizes the importance of sectors such as cultural industry, fashion, technology, and finance. He notes “major shifts in the division of labor and social stratification in capitalist society... marked by a growing divide between a privileged elite stratum of workers (managers, professionals, technicians, etc.) on one side, and a kind of new lumpenproletariat on the other” (p. vii). The “lumpenproletariat,” as Karl Marx described in the *Communist Manifesto*, has the lowest social position of the industrial lower class. This stratum consists of unemployable workers and unsavory characters such as criminals, who are unlikely to be active members of society (“Lumpenproletariat,” 2013). The lumpenproletariat differ from their brethren, the proletariat, whose wages relied on their labor, and while usually living in poverty, were not associated with the poor (“Proletariat,” 2011).

Scott says that the process most people know as gentrification results from “socioeconomic upgrading in downtown areas and surrounding inner cities” (p. 71). This can be seen especially in the “recycling and upgrading of extensive old industrial and commercial zones of the city to provide new spaces to accommodate high-level production and consumption

activities” (p. 72). It has also been marked by an increase in the affluent annexing low-income housing areas. Scott draws attention to the main spatial problem with this economic system. While some areas of the city see dramatic revisioning, other residential areas are problem-ridden, including those that are home to service and industrial workers who provide the low-wage labor necessary to maintain the cognitive-cultural economy. “The deepening pall cast by this condition of social and economic inequality almost certainly puts shackles on the capacity of the city to promote consistently high levels of social learning, economic innovation, and human conviviality” (Scott, p. 74). This segment of the population is unable to contribute to society as “full blown citizens in daily life and work” (p. 75).

In this new creative economy, the role of cultural industries in economic development cannot be ignored. However, their use as a tool for pure economic development, without consideration for the existing community, can lead to income bipolarization in neighborhoods. As surrounding neighborhoods become increasingly troubled, they place a burden on society as a whole. To be successful a city must balance consideration of both the elite workers of the creative class, and the service and industrial workers, so that the latter do not fall into the lumpenproletariat stratum.

2.4 Summary

2.4.1 The arts as a catalyst for economic development. In this literature review, it was found that the arts benefit not only the economic of a neighborhood, but also the community. This leads to an improvement of the overall welfare of a community. The arts improve the economy of a neighborhood by attracting the creative class, which makes up thirty percent of the American workforce. Attracting the creative class will therefore benefit businesses in a city.

The arts contribute to community development by developing social relationships and networks between residents.

2.4.2 The contribution of social equity to economic development. While artists cannot be viewed as the lowest-income population in a city, they do have unique needs in terms of space and affordability. Providing subsidized housing for artists should, therefore, be seen as an economic development strategy. Without maintaining equity, a community runs the risk of becoming bipolarized.

2.4.3 The protection of social equity. Social equity should be protected through the provision of affordable housing. For artists, housing that meets the unique spatial needs of their work is also necessary.

3.0 CASE STUDIES

3.1 Introduction

These case studies present neighborhoods in the Midwestern United States, which have focused on cultural industries as a development strategy. The goal of these case studies is to determine the effects of culture-centric development on communities, and to identify strategies for using culture as a tool for economic development.

3.2 Case Study Selection

These case studies come from neighborhoods within the Midwestern United States. Each neighborhood has at least one establishment that provides affordable space for artists and others working in the cultural industries, which may also include affordable housing for those individuals. The neighborhoods chosen for these case studies also have non-profit community development organizations actively working within mixed-use neighborhoods with both residential and commercial space. For this study, selected communities have made an effort to maintain affordability and social equity. The case studies featured in this section are:

3.2.1 Fountain Square, Indianapolis, Indiana. Fountain Square is a thriving cultural district on the southeast side of Indianapolis, Indiana. The neighborhood has seen significant infrastructure investment from the city plus private commercial and residential development along the main commercial corridor. However, the surrounding residential neighborhood is struggling.

3.2.2 Northeast Minneapolis Arts District, Minneapolis, Minnesota. This study focuses on the area surrounding the historic Grain Belt Bottling House and Warehouse. Artists and small creative businesses were a catalyst for economic development in this neighborhood,

but during the late 1990s, gentrification made the area unaffordable for artists. The establishment of the Grain Belt Artist Studios in the historic bottling housing and adjacent warehouse helped keep low-income artists in the area and maintained the neighborhood's income diversity.

3.3 Framework

These case studies will consist of an introduction of the site, including the history and background of the neighborhood, and a description of non-profit organizations and establishments providing support to the cultural industries. The case studies will also explore placemaking efforts made in the neighborhood. Finally, each case study will conclude with an individual analysis.

3.4 Case Study: Fountain Square, Indianapolis, Indiana

3.4.1 Background. Fountain Square first flourished as a commercial district beginning in the 1860s, when the area saw an influx of German and German-American merchants. By the early 1920s, Fountain Square had established itself as the primary commercial district of south side Indianapolis. The neighborhood was also a cultural destination from early on, and from 1910 to 1950, Fountain Square had more theatres than any other neighborhood in Indianapolis.

Like many other urban communities during the 1950s, Fountain Square began to see decline due to suburban development further from the urban core. Every theatre was closed, and in the 1970s the construction of Indianapolis's interstate system dealt another blow to the area. Hundreds of homes, businesses, and institutions were closed, contributing to urban flight and leading to fifteen years of continued decline ("Discover Fountain Square, History," n.d.).

Beginning in the 1990s, reinvestment changed the course of Fountain Square. As a number of artist studios, galleries, and small businesses began moving into the neighborhood, Fountain Square once again became a cultural destination. This is largely in part to the Wheeler Arts Community (a collaboration between the Southeast Neighborhood Development Corporation and the University of Indianapolis which provides rent-controlled apartments for artists) and the Murphy Center for the Arts, which houses several artist studios, galleries, and small businesses.

3.4.2 Establishments & organizations. This section looks at the different establishments and organizations that have aided in the revitalization of Fountain Square.

The Murphy Arts Center. The Murphy Arts Center is a combination of two mixed-use buildings on Virginia Avenue in the Fountain Square arts district: the Shreiber Block, built in 1895, and the Granada Theater, built in 1928. The buildings were renovated in 2010, but had housed a number of artist studios and businesses even before that time. Since 2009, the facilities have been owned and operated by Deylen Realty, Incorporated, a private realty firm. In decline before undergoing the change in management, the space is now flourishing, and has no vacancies. Together, the two buildings make up 55,000 square feet, which lease at approximately \$13 per square foot annually (Jarvis, 2011).

The uses in the buildings include retail, restaurants, art galleries, artist studios, and offices. Notable occupants include the Indianapolis Museum of Contemporary Art, a national record label, an architecture firm, a successful Indianapolis brewery's marketing offices, and several non-profits, including People for Urban Progress (an organization that utilizes repurposes materials into products and installations), Primary Colours (an arts organization), and Heartland Truly Moving Pictures (organizers of the annual Heartland Film Festival) (Deylon Realty, Inc.,

n.d.). The Murphy Arts Center was also the first home of Big Car, a prominent community arts organization in Indianapolis.

The Murphy Arts Center is a major stop along the Indianapolis Downtown Artists & Dealers Association (IDADA) First Friday Art Tour, making it a popular destination for visitors from outside the neighborhood. This gives many arts center tenants the unique opportunity to gain monthly exposure without having to absorb the costs of being open to the public on a more regular basis.

While Deylon Realty, Inc. is not actively involved with community development in Fountain Square beyond its management of several properties in the neighborhood, the Murphy Arts Center has become an important catalyst for non-profit organizations in the city by providing inexpensive space and a creative environment. Each non-profit organization located in the Murphy Arts Center gains from monthly exposure they receive on the First Friday of each month.

Wheeler Arts and Community Building. The Wheeler Arts and Community Building, originally constructed in 1912, was once part of a large manufacturing complex. In 2001, at the cost of \$4.4 Million, the 60,000-square-foot building was reimagined as 36 live/work lofts for artists. The Southeast Neighborhood Development organization and The University of Indianapolis partnered to make this project possible. The Wheeler Arts and Community Building and the Murphy Center for the Arts have made Fountain Square a hospitable place for artists and creative business owners to live and work, as an important part of the Indianapolis art scene.

3.4.3 Placemaking. Placemaking efforts have played a significant role in the redevelopment of Fountain Square. Naming the district as one of the city's official cultural

districts gave the neighborhood a sense of identity. In addition, the neighborhood is now part of the popular Cultural Trail, a pedestrian and bicycle trail that connects cultural districts in Indianapolis. The trail has improved walkability and accessibility, plus given the neighborhood a certain level of legitimacy. It also creates an important connection between Fountain Square and the heart of downtown Indianapolis.

Another important and symbolic contribution to the neighborhood has been the fountain itself, which has gone through several changes throughout the years. The removal and relocation of the second fountain to Garfield Park marked the decline of the neighborhood, and the most recent fountain, installed in 2009, pays homage to the original historic fountain. Its dedication in 2010 symbolically marked reinvestment in the area.

3.4.4 Demographics. According to Esri Community Analyst Reports (Appendix A), Fountain Square includes approximately 2,289 households. These are fairly distributed across income groups, though there is a high level of poverty in the area, with 23% of households below the poverty level. 40% of residents earn under \$25,000 a year, and over 30% of residents make more than \$50,000 annually.

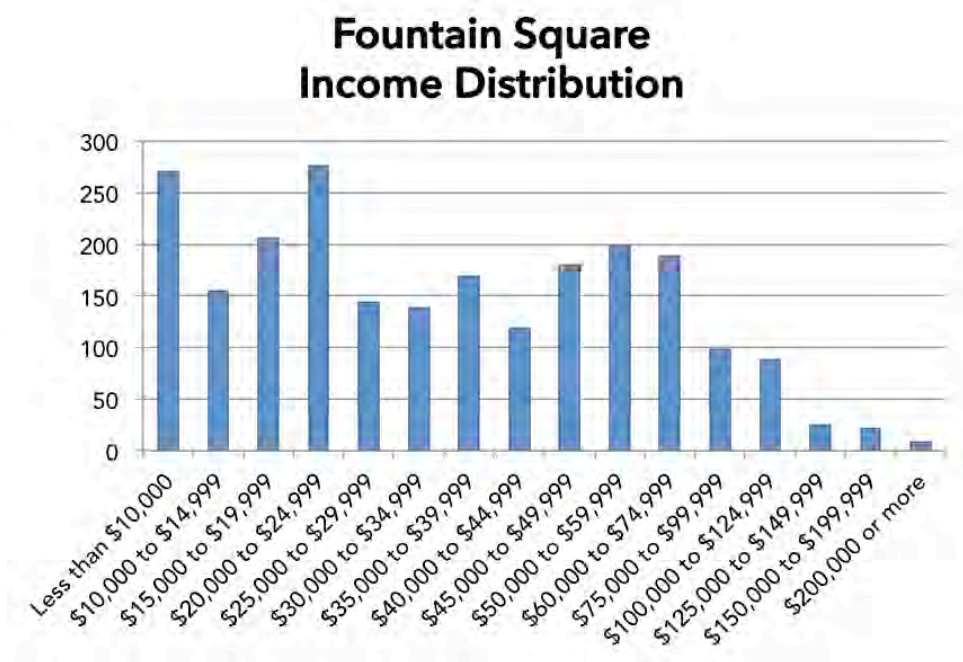


Figure 2. Fountain Square Income Distribution (Esri Community Analyst)

Only 2.1% of the population over age 16 works in an arts, design, entertainment, sports, and media, suggesting that many artists who work in Fountain Square do not actually live in the neighborhood.

3.4.5 Case summary. The following section examines the case with consideration to the three research questions.

Art as a catalyst. Reasons for Fountain Square's success are complicated, but the arts have definitely played a significant role. Crowds brought to the neighborhood through First Friday Art Walk events help support businesses in the area, especially those operating from the Murphy Arts Center. Many businesses take advantage of the art and culture presence by hosting their own First Friday events to attract customers.

The relationship between equity and economy. No evidence was found that property values have risen to the point that artists are no longer able to live within the Fountain Square neighborhood. However, new housing developments along Virginia Avenue, the main corridor of the neighborhood, are primarily luxury apartments and condominiums. This raises concerns about the affordability of new housing stock versus old housing stock.

The protection of equity. The Murphy Arts Center is significant for protecting affordable work and office space in the neighborhood for artists and creative businesses. It is especially important because of its location in the heart of the neighborhood, allowing artists to maintain a visible presence there. The Wheeler Arts and Community Building is located further from the main activity center, but nevertheless provides an important resource to artists, with affordable live/work space that is sensitive to their unique spatial needs.

3.5 Case Study: Northeast Minneapolis Arts District, Minneapolis, Minnesota

3.5.1 Background. The Northeast Minneapolis Arts District actually consists of several neighborhoods in the city's historic warehouse district. During the 1980s, artists began filling empty warehouses, initiating redevelopment in the area. Small shops and restaurants followed the artists, and the district soon developed into an arts destination ("History," n.d.). However, as the neighborhood improved, the area became gentrified, so artists who had given the district its

new identity could no longer afford to live and work in the area. The non-profit development organization, Artspace, in partnership with other entities ranging from community development corporations to the municipality, worked to establish rent-controlled live/work artist lofts to maintain equity for artists in the area. Although fourteen neighborhoods identify with the Northeast Minneapolis Arts District, the city of Minneapolis has designated four neighborhoods in the core of Northeast Minneapolis as the official arts district.

Benefiting from proximity to transportation amenities and the central business district, The NEMAD promotes art tourism as an economic development strategy. The Northeast Minneapolis Artists Association is an active player in the district, and has developed an Arts Action Plan to guide the district's arts-based planning strategies.

In a survey prepared for the Northeast Community Development Corporation, artists in the area reported sales of their work at an average of \$20,800 per person, which does not represent net income, as it does not account for the cost of supplies and other expenses. Of the artists who participated in the survey, 73% rented their homes, and reported an average monthly rent of \$719. Most artists participating in the survey spent nearly half of their art sales in rent, drawing attention to the importance of affordable housing for artists and artisans. Interestingly, artists considered for the survey were not restricted to purely fine artists, but also included other creative industries ranging from architecture to apparel (Northeast Minneapolis Community Development Corporation, 2006).

3.5.2 Establishments & organizations. This section examines establishments and organizations that have contributed to the success of the district.

Grain Belt Studios. The Grain Belt Studios consist of a historic bottling house and an adjacent warehouse. After the brewery closed in 1975, it remained vacant for several decades

until artists and creative businesses that required inexpensive space began to occupy the two buildings. As property values in the area rose, the city announced its intentions to sell the buildings to Artspace, which maintained them as affordable non-residential spaces. This secured almost 130,000 square feet of space for the artists and small businesses in the district, with 49 artist studios. Today, the Northeast Minneapolis Artists Association and the Sheridan Neighborhood Organization fund the space (“Grainbelt,” n.d.).

Jackson Flats. A collaboration between the Northeast Community Development Corporation and Artspace, the Jackson Flats consist of 35 newly constructed affordable rental units for artists with families. This type of development is especially important for the Northeast Minneapolis Arts District, since nearly three quarters of artists rent their homes. Most of the district is zoned for two-family homes (“Artspace Jackson Flats,” n.d.).

Northup King Building. The Northup King Building, which is actually a collection of ten individual buildings, has over 200 tenants comprised of creative businesses, artist studios, nonprofit organizations, and entrepreneurs. Approximately 95% of tenants are artists or arts-related businesses. Like many buildings in the area, this complex originally served an industrial purpose. The Northup King Building provides a variety of studio types at an affordable rate, including both individual and shared space (“About,” 2014).

3.5.3 Placemaking. This section explores placemaking efforts that have taken place in the area.

Northeast Cultural Gardens. The Northeast Cultural Gardens, a project of the Northeast Community Development Corporation, works to beautify the Northeast Minneapolis Arts District by planting gardens in neglected space throughout the district. The Northeast Cultural Gardens also have urban forms and promote urban gardening through various events. Their

main efforts are small “avant-yard” gardens, planted in areas that would otherwise have only grass, such as medians (“Northeast,” n.d.).

3.5.4 Demographics. According to Esri Community Analyst Reports (Appendix B), the area has 3,328 households, and the median income is \$35,766. Income does not appear to be particularly bipolarized (Figure 2), though over 16% of the population makes under \$10,000 annually, and 28.7% are below the poverty level. Approximately 35% of residents earn over \$50,000. A portion of these households might be attributable to college students, as 10.6% of the population is currently enrolled in an undergraduate or graduate-level degree program.

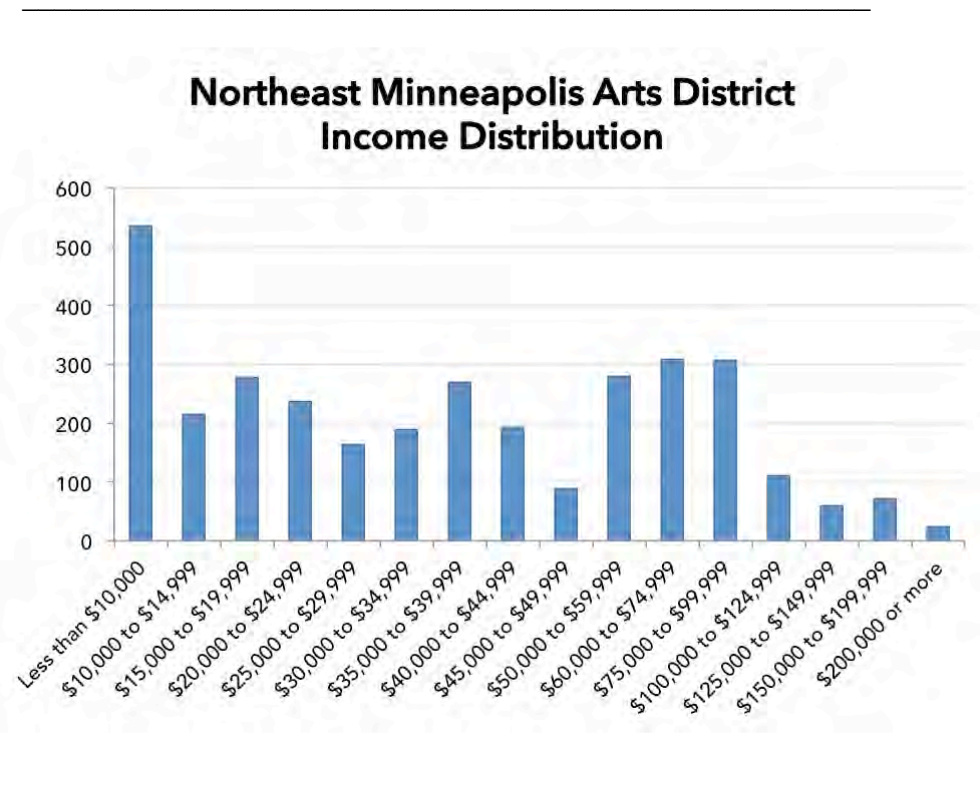


Figure 3. Northeast Minneapolis Arts District Income Distribution (Esri Community Analyst)

Only 4.4% of the population over the age of 16 works in an arts, design, entertainment, sports, or media occupation. The unavailability of affordable rental housing may be preventing a more significant number of artists from actually living in the district.

3.5.5 Case summary. The following section examines the case with consideration to the three research questions.

Art as a catalyst. The arts were absolutely pivotal to redeveloping the Northeast Minneapolis Arts District. Artists were the first catalyst in the neighborhood after its decline. After the area lost its economic viability as a warehouse district, artists began to move in. Affordability and flexibility of space likely made the empty warehouses attractive to artists. As they moved in, businesses attracted to the bohemian atmosphere followed, as often occurs with the economic development of arts districts.

The relationship between equity and economy. As development progressed, property values rose, making the area less affordable for the population who initiated the development. Though artists are often seen as transient, many have families and desire financial security, and they often must work additional jobs to make ends meet. Therefore, affordability is vital to the equity of artists and other creative industry workers. The arts are also the main branding tool for attracting visitors to the district. If artists are unable to live and work in the area, the district's economic sustainability may suffer.

The protection of equity. Artists living in this area paid over one third of their gross earnings in rent, before accounting for expenses. This makes housing affordability one of the neighborhood's main concerns. Projects like the Jackson Flats and Grain Belt Studios help to address this issue by controlling artists' professional expenses. However, since the Jackson Flats provide only 35 living units, more affordable housing is needed.

3.6 Findings

This section is a comparison of both case studies to determine similarities that played an important role in the success of the districts. The similarities explored are: the definition of the arts in planning applications; connections to the central business district; Importance of partnerships between municipality, community development corporations, developers, and artists; and the importance of equity.

3.6.1 Definition of the arts in planning applications. For the purposes of community planning, what is referred to as “the arts” should include all creative industries, rather than restricting the definition to the fine arts (painting, sculpture, etc.). This clarification is important, since including industries such as architecture, jewelry making, fashion, and woodwork promotes a more robust, diverse creative community. The Murphy Arts Center of Fountain Square supports a lively arts community by allowing for a number of creative businesses. The survey prepared for the Northeast Community Development Corporation also included commercial arts in its sample, suggesting that all creative industries present in the area are vital to supporting a creative, engaging community.

It should also be noted that including all of the creative industries in the definition of the arts allows for a broader community, giving the arts community a larger voice and therefore more influence and consideration in the planning process. It also increases the consumer base for establishments that provide live and work space for artists.

3.6.2 Connection to the central business district. The case studies revealed the importance of a strong connection to the central business district of a city, whether it be through proximity, transit, or a pedestrian trail, allowing artists to benefit from the residential density of

the urban core. The arts district night scene also benefits from the large number of people who work in the CBD.

3.6.3 Importance of partnerships between municipality, community development corporations, developers, and artists. Partnerships are extremely important in arts districts. Often, artists moving into an otherwise neglected neighborhood initiate redevelopment of an arts district. As the area becomes more popular and property values and rents rise, a support organization must be in place to protect the equity of the artists. This usually takes the form of a large vacant building, or one already occupied by artists, which is redeveloped by a community development corporation, non-profit, or private developer. Adaptive reuse transforms the space into a legitimized artist community, creating a destination for the city and region, and giving the arts district a landmark and identity.

In the case of the Murphy Arts Center in Indianapolis, a community development corporation originally supported the building. It was one of the major catalysts for the redevelopment of Fountain Square, playing an important role in the city's monthly art walk. It developed somewhat organically, and before finally being taken over by a private developer, occupants had no official leases. The space was only loosely organized by a local neighborhood organization. Once under new management, the space flourished, and now has a more secure place in the community with 100% occupancy.

Like the Murphy Arts Center, the Grain Belt Studios in Minneapolis also developed organically and were vital to the neighborhood redevelopment. Also like the Murphy Arts Center, the artists relied on a partnership with an outside organization to secure its future.

3.6.4 Importance of equity. Perhaps most the most important factor in creating a successful arts district is protecting the equity of artists and creative business owners. As noted

in the second case study, artists often have a relatively low income, and require affordable living and work space to remain in a neighborhood as property values rise. Arts districts can also suffer from having an insufficient number of rental units, as seen in the Northeast Minneapolis Arts District. Arts districts without significant affordable/rent-controlled work and living space run the risk of transforming into purely entertainment districts, as has happened in the Massachusetts Avenue Arts District in Indianapolis (Willms, 2011). If a district wants to use the arts as an economic development or community development strategy, it must protect the equity of its artists and creative business owners.

3.7 Summary

Knowledge gained from these case studies will help guide both the analysis of the project area and the project proposal. In the analysis, the cases serve as a point of reference and comparison. By knowing the strengths and weaknesses of the districts studied in this chapter, key indicators of similar strengths and weaknesses can be searched for in the project study area. For example, in the Northeast Minneapolis Arts District case, cost of housing was a key indicator of whether the area was a livable place for artists. Knowing that the ratio of rent to income is a significant factor in the lives of artists will inform the analysis of Massachusetts Avenue.

3.7.1 The arts as a catalyst for economic development. In both of the neighborhoods studied, the arts played an important role in the revitalization of the community. Artists brought life and economic activity back to the districts by attracting visitors and other businesses.

3.7.2 The contribution of social equity to economic development. Providing affordable live and workspace for artists contributed to the economic development of both of these

neighborhoods, as it allowed for them to maintain their status as an arts district, as opposed to transitioning to entertainment districts.

3.7.3 The protection of social equity. In both cases, affordable live and workspace was the most important factor in the protection of social equity. The involvement of nonprofit community and arts organizations played important roles in allowing this to happen.

4.0 ANALYSIS OF STUDY AREA

4.1 Neighborhood Overview

This section presents an overview of the study area, in order to provide a broad, but holistic base of knowledge of the neighborhood. Doing so will lead to a more informed proposal for the site. Understanding the area in context to its surroundings and history are key to creating a strong foundation for further analysis.

4.1.1 Context.

The study area for this project is focused along the one-mile stretch of Massachusetts Avenue situated between New York Street and 10th Street in downtown Indianapolis, Indiana. The study area also includes the Circle City Industrial Complex (CCIC), located near the northeast terminus of Massachusetts Avenue. The southeast terminus of Massachusetts Avenue is one block from the American Legion Mall, two blocks from Meridian Street, and in close proximity to Monument Circle (the center point of the city). The north boundary of the community is created by Interstate 70, as is the east boundary, in combination with the railroad tracks, indicated in purple on the map in Figure 4. I70 and the railroad bisect Mass Ave from the Circle City Industrial Complex. The Southern boundary is created by New York Street, which has several lanes of fast-moving one-way traffic. Pennsylvania Street and the Mall create the west boundary.

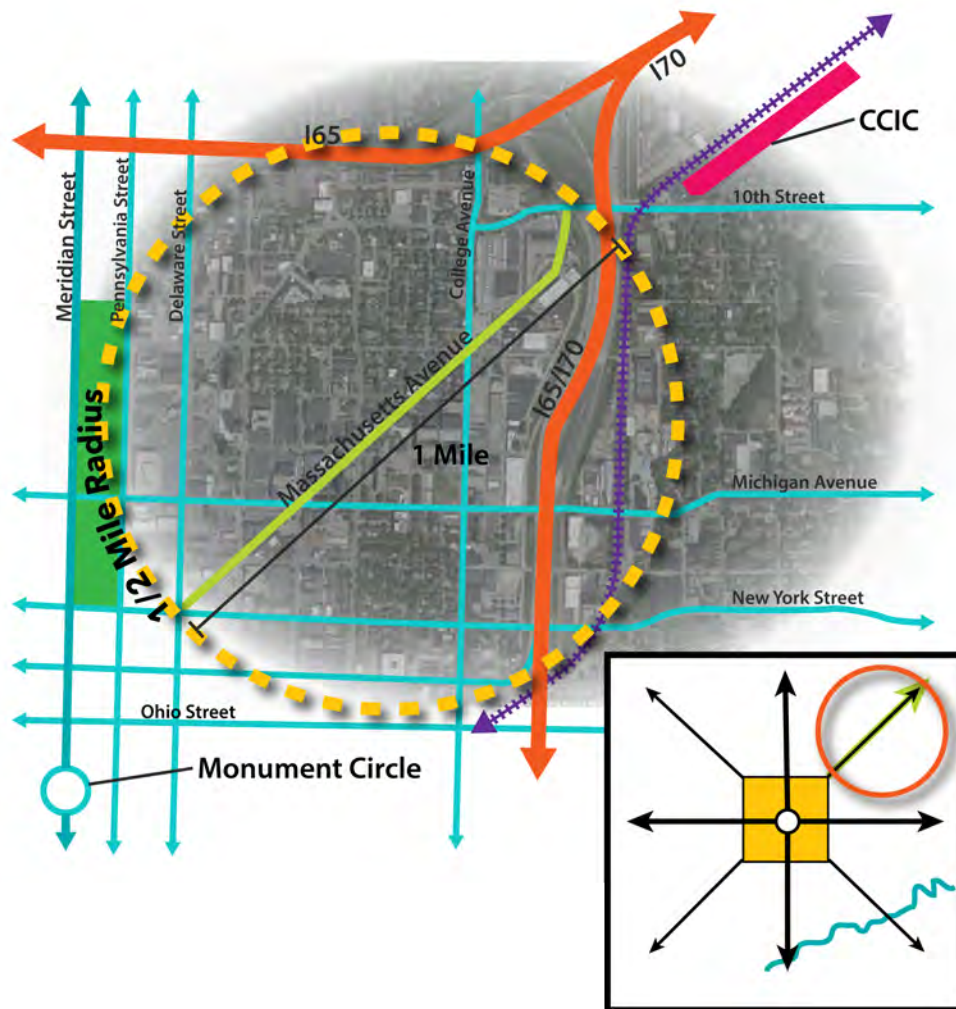


Figure 4. Context Map.

The most notable organization currently working in the area is the Riley Area Development Corporation. This organization has four main focuses: developing quality affordable housing in the area and promoting homeownership; encouraging economic development through the support of small businesses; focusing on placemaking to promote public spaces in order to preserve public health; and community development which emphasizes grassroots efforts.

The Circle City Industrial Complex is a large conglomeration of industrial buildings. These buildings are wide ranging in both age and condition. While some portions of the building are condemned, and therefore unused, other parts are still actively used by businesses. A large portion of the complex has been sectioned off and rented to artists as studios. Spaces in the building are also sometimes used as studios for video production.

4.1.2 History. This section explores the history of the study area in order to allow for a more comprehensive, thorough analysis. Both the background of the site and development catalysts are examined.

Background. The original mile square of downtown Indianapolis was planned by Alexander Ralston, an engineer who had assisted in planning Washington, D.C. His experience in Washington is reflected in the 1891 plan for Indianapolis (Coleman & Cottman, n.d.), which lays out Massachusetts Avenue as one of four diagonal streets radiating from the circle at the center of downtown Indianapolis (“Mass Ave,” n.d.). This creates a strong physical connection between the study area and the central business district of Indianapolis. This is important because the case studies in the previous chapter reveal that a strong connection to the central business district supports the success of an arts district.

The introduction of streetcars made Mass Ave. a popular location for businesses, making the area economically successful between the years of 1870 and 1930. Like many urban communities during the middle of the twentieth century, area’s economic vitality declined. However, it was able to retain some commercial success because it carried traffic to the central business district. The construction of the I70 in the 1960s bisected the neighborhood and cut the area off from much of the surrounding community and commuters to the downtown area. This

has had a lasting effect, and likely contributes to the disconnection between Massachusetts Avenue and the Circle City Industrial Complex's artist community.

According to the Indianapolis Downtown Artists and Dealers Association (IDADA), more than twenty artists and creative businesses are located within the Circle City Industrial Complex. Known as the Artists of the Circle City Industrial Complex, they work from the 500,000 square foot industrial building and open their studios on the first Friday of every month as part of IDADA's Art Tour ("IDADA," n.d.).

Development catalysts. The National Parks Service ("Massachusetts," n.d.), identifies two main catalysts of the redevelopment of Massachusetts Avenue following its 1960's decline. The NPS webpage on Massachusetts Avenue claims, "listing in the National Register of Historic Places in 1981 and a concerted effort by merchants have revived the avenue as a center for art galleries, local restaurants, rehabilitated apartments, and small specialty stores." Connections between art and commerce were a major component of Mass Ave's initial redevelopment. It's decline was a catalyst for redevelopment, as low property values and rent are probably what attracted artists, galleries, and small businesses to the avenue during this time.

4.2 Connections

The study area is very walkable and bicycle-friendly, with several amenities that improve accessibility. The area is well served by bicycle-friendly roads (roads that do not have dedicated bicycle lanes, but are safe to ride on), dedicated bicycle lanes, and pedestrian/bicycle trails. The study area has a walk score of 86, which means that "most errands can be accomplished on foot" ("Walk Score," n.d.).

The largest contributor to the area's connectivity is the Indianapolis Cultural Trail, which connects Mass Ave with the city's five other cultural districts. The trail has dedicated lanes for pedestrians and bicycles, which in most cases are separated by a planted median. The Cultural Trail is unique in Indianapolis in that it serves a dual purpose as both a recreational trail and a commuter trail. As the Cultural Trail is well lit and mainly weaves throughout Downtown Indianapolis, it is safer than other trails to use at night. The Cultural Trail greatly increases Mass Ave.'s accessibility to the central business district. The study area is also served by the Monon Trail, which connects to the Cultural Trail and the North boundary of the site and extends to communities North of Indianapolis. The Monon Trail is used by some commuters, but mainly serves as a recreational trail. The Monon Trail is not intended for use after dark, is not lit, and therefore is not safe.

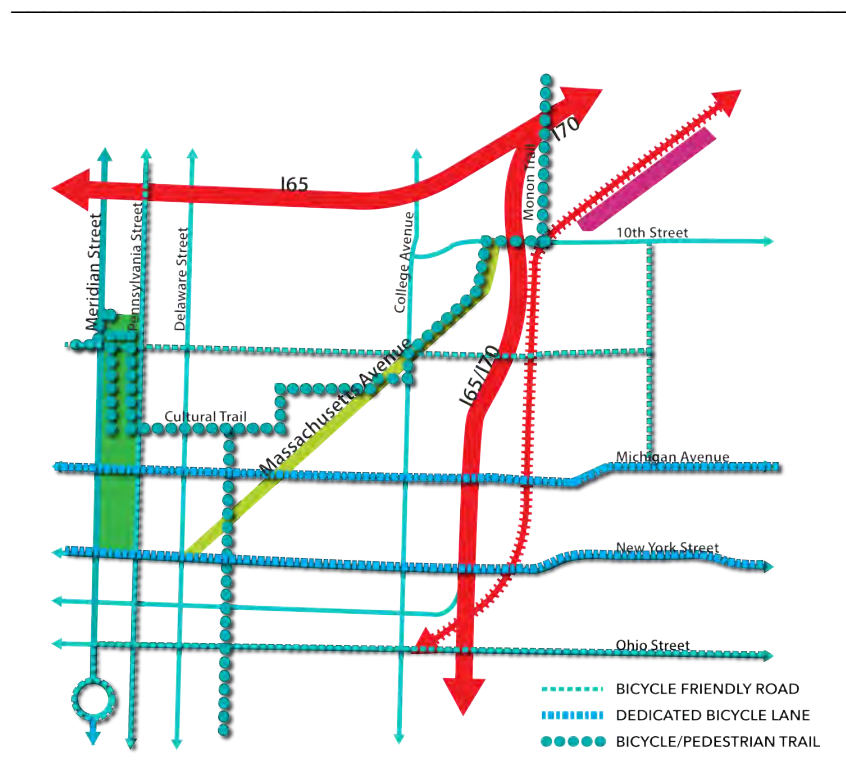


Figure 5. Connections Map

Despite the district's strong walkability and bicycle access, two main elements constrict the connectivity of the study area: I70/I65 at the north and east boundaries of the site and the train tracks at the east boundary. These boundaries are both physically and mentally difficult to cross because of their noise and non-pedestrian scale, and thus severely limit the connection between Massachusetts Avenue and the Circle City Industrial Complex. Highway overpasses are often perceived to be unsafe, because they are usually not well lit and the areas surrounding them are not usually well populated by pedestrians.

4.3 Demographics

According to Esri Community Analyst reports (Appendix C), there are 4,930 residents living within a half-mile radius of Massachusetts Avenue. With 3,242 households, this works out to a very small average household size of only 1.18. This suggests that the neighborhood consists primarily of single young adults. The population is not expected to see significant growth by the year 2017. An examination of the demographics of the area surrounding Massachusetts Avenue also shows residents are largely members of the creative class. Most significantly, data acquired from Esri Community Analyst shows that residents of the study area are generally high-income young professionals with a high level of education attainment. However, the area also seems to be trending towards a bipolarization of income.

4.3.1 Income. In 2012, the largest income groups were the “less than \$15,000” and “\$50,000-\$74,999” categories. Projections for 2017 show the two largest income groups will be “less than \$15,000” and “\$50,000-\$74,000”. Over 30% of the population earns more than \$50,000 annually. In addition, every income group in between these two will decline, while every income group over \$50,000 sees growth. This suggests the gap between low-income and

high-income residents will increase (Figure 4). Overall, the area has a high median income rate of 6.72%, compared to Indiana's income rate of 3.35% and the national rate of 2.55%. This suggests the area's median income will grow rapidly by 2017, increasing by over \$10,000 to \$41,998.

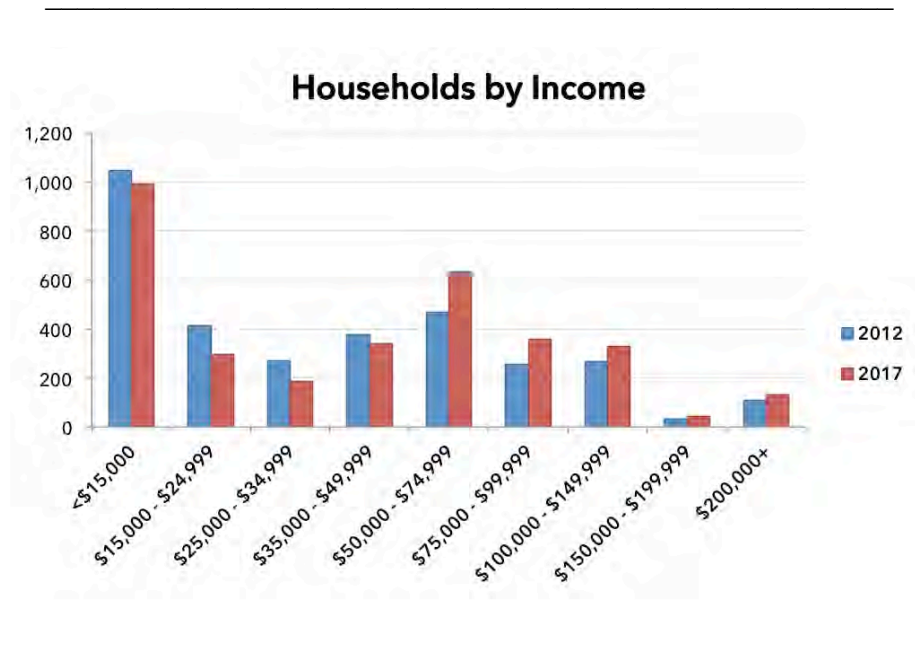


Figure 6. Households by Income (Esri Community Analyst)

4.3.2 Age distribution and families. Residents in the study area are not evenly distributed. The number of children in the area is very low, and the largest age group, 24-35, is significantly larger than any other. This is significant because the creative class tends to be a young demographic. Most residents in the area are of working age, 24-64. As mentioned earlier, the average household size is small at only 1.19. Of the 3,268 households in the area, there are only 643 families, making up approximately twenty percent of households.

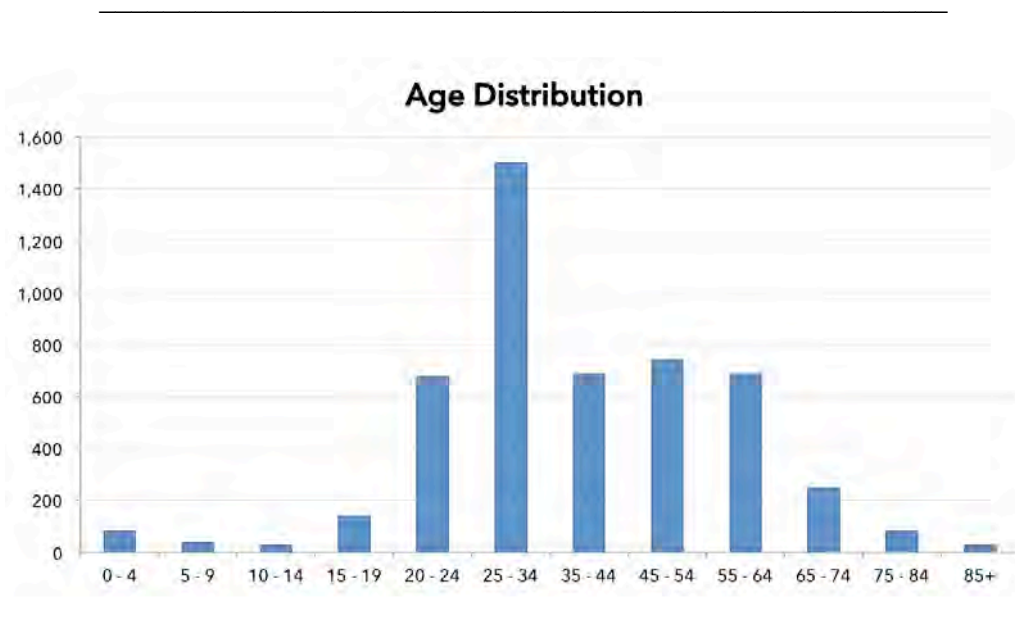


Figure 7. Age Distribution

4.3.3 Education & employment. Overall, the community is highly educated: 85.8% of residents over age 25 have at least a high school education, 60.3% have at least some college education, 18.3% hold a bachelor’s degree, 7.7% hold a master’s degree, 6.1% have a professional degree, and 5.1% have a doctorate.

The most common occupations in the study area are management and office and management support. Arts, design, entertainment, sports, and media account for 4% of residents’ occupations, and architecture and engineering make up 2.7%. Combined, 6.7% of the populations work in a creative industry. Another 16.4% are employed in the “professional, scientific, and technical services” industry, 12.3% in “health care and social assistance,” 10.9% in manufacturing, and 10.8% in educational services. This is significant because three of the four largest industries in which study area residents are employed are industries that employ the creative class.

4.4 Housing

Housing in the study area is overwhelmingly renter-occupied, with 77% of occupied dwelling units being renter-occupied and 23% being owner-occupied. There is a high vacancy rate of 17.3%, which is expected to rise to 18.1% by 2017. That being said, the increase from 2012 to 2017 is much slower than the increase between 2010 and 2012. In just those two years, the vacancy had a steeper jump from 15.9% to 17.3%. Possible causes for this could be the rapid construction of new housing or outliers from the less desirable areas near the interstate and rail.

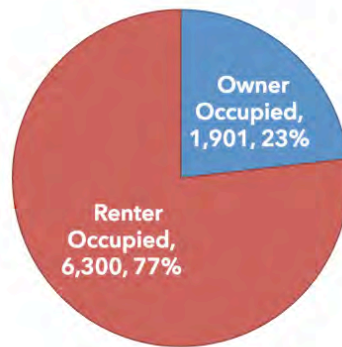


Figure 8. Renter-Occupied Housing Compared to Owner Occupied Housing

The median value of owner-occupied housing in the study area is \$173,533. Home values are rising, and will likely reach \$187,659 by 2017. Rent distribution reflects the income distribution of the study area, in that it is unevenly distributed. The largest rent category is \$150 to \$199, while the second largest is \$650 to \$699, but many dwelling units rent for more than \$800. This suggests that while the area has many affordable dwelling units and many units that would not be affordable to artists, it lacks mid-range options. The large number of affordable units might be due to the several subsidized apartment buildings in the area, but these are likely

too small to meet artists' unique spatial needs. For instance, one such development, "Trail Side on Mass," was developed in partnership with the Riley Area Development Corporation and provides only one-bedroom accommodations. Artists often work with materials, such as turpentine, which are harmful to breathe consistently throughout the day. It is therefore idea for artists to be able to work in a space that is separate from their living space.

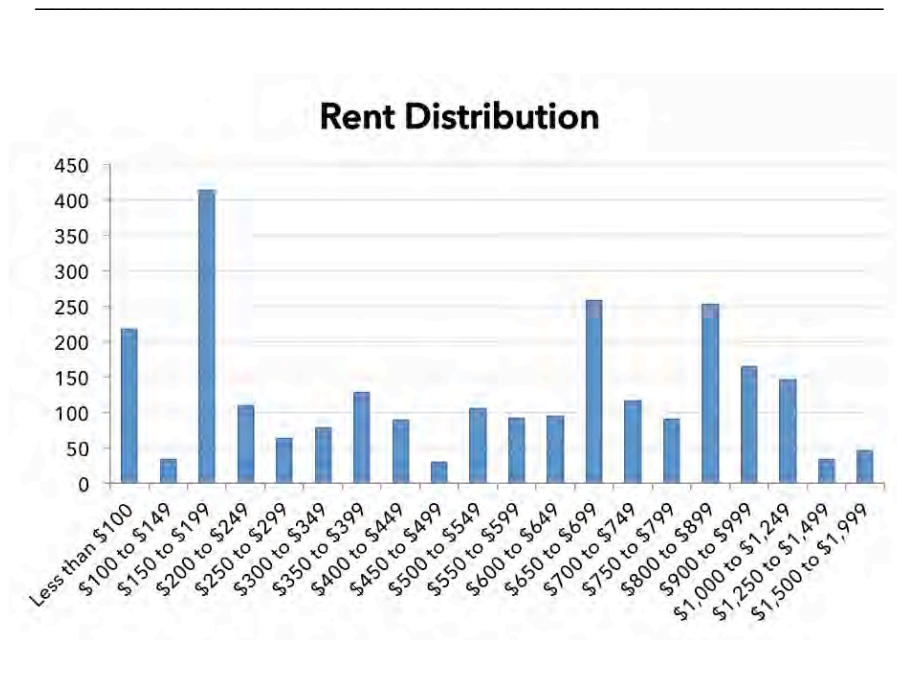


Figure 9. Rent Distribution (Esri Community Analyst)

4.5 Activity

For this analysis, a total of 102 businesses and organization were catalogued on blocks adjacent to Massachusetts's Avenue (Appendix D). Of these establishments, ten were arts and culture businesses or organizations: three theatres, three music venues, a museum, an arts organization, a bar serving as an art gallery, and only one dedicated art gallery. In addition to the ten arts and culture establishments, thirteen more were creative businesses, ranging from architecture firms, to designers, to pipe organ builders. Generally, establishments categorized as

creative businesses provide a creative service. Three of the businesses catalogued were specialty shops that provided arts and culture-related products: a theatre rental shop, quilting shop, and an arts related gift shop. Mass Ave also has 21 specialty shops, 11 bars, 10 restaurants, 7 salons, 6 law firms, and 5 businesses providing professional services.

Overall, most arts establishments along Mass Ave. are entertainment related -- either music venues or theatres. The area has a distinct lack of actual art galleries, considering these used to have a prominent presence on the avenue. When arts and culture establishments and creative businesses are combined, approximately 23% of the establishments along Massachusetts Avenue belong to the creative industries.

Despite the lack of art galleries and artist studios in the area, First Friday Art Tour crowds are fairly large along Mass Ave. Bars and music venues generally host concerts and other entertainment events on these nights, and shops often stay open late and offer special sales.

4.6 Summary & Conclusions

Massachusetts Avenue has transitioned from a true arts district to a theatre and entertainment district, more notable for its bars, music venues, and nightlife than it is for its art galleries. As it was revealed in the literature review, if the district wants to attract the creative class, it should shift development focus back to arts and away from being merely an entertainment district. According to Richard Florida (2002), members of the creative class want a “blend of cafes, sidewalk musicians, and small galleries and bistros, where it is hard to draw the line between participant and observer, or between creativity and its creators” (p. 166). Currently, Massachusetts Avenue does not fulfill these requirements. With over twenty specialty shops, Massachusetts Avenue is mostly used for shopping during the day, while at night the

music and bar scene is its most notable attraction. Massachusetts Avenue should diversify the businesses it attracts, emphasizing art and culture-related businesses.

In addition, income distribution within the area is bipolar (Figure 6), with most households making under \$15,000 or over \$50,000. Uneven income distribution can cause a sense of isolation and insecurity among residents (Booza & Galster, 2007). Recently, Mass Ave has been promoting more large-scale developments, but according to small change theory, small interventions can create a stronger sense of connection in a neighborhood, leading to a more resilient community overall (Hamdi, 2004).

The district has two of the main elements which the case studies revealed vital to the success of an arts district: proximity to the central business district and an establishment within close proximity that provides affordable studios for artists (the Circle City Industrial Complex). However, these two elements alone do not support the equity of artists within the actual district. Creating a strong connection to the Circle City Industrial Complex and providing affordable housing for artists will enable the district to attract more artists, creative businesses, and creative class members to the area, thereby strengthening its economic sustainability.

5.0 PROPOSAL

5.1 Project Description

The aim of this project is to formulate a programmatic plan for the area surrounding Massachusetts Avenue (also known as the Mass Ave Arts District), using art and culture as a catalyst for economically sustainable and socially equitable development. While Mass Ave is a successful entertainment district, the literature review, case studies, and analysis of the study site suggest that shifting back towards the arts as a development strategy would be more economically sustainable, as arts districts, rather than entertainment districts, attract the creative class. In addition, the literature review shows that the arts strengthen communities. Artists are often strong community leaders who contribute to the welfare of a neighborhood. The arts create strong social networks and engage communities. By integrating the arts more, the Mass Ave Arts District could take a more holistic approach to development.

This project has three main objectives:

1. *To integrate the Circle City Industrial Complex into the future planning of the Mass Ave Arts District.* The Circle City Industrial Complex has the potential to be a valuable tool for the area, as it provides affordable workspace for creative industry workers, plus a strong community for artists. Drawing on activity at the CCIC could attract more artists to Mass Ave.
2. *To improve the equity of artists and creative industry workers within the study area.* This can be done by providing affordable live and workspace that meets the unique spatial needs of artists and others employed in the creative industry.
3. *To create a plan that improves the economic sustainability of the district.* Creating a plan for the neighborhood that attracts the creative class will improve the economic

sustainability of the Mass Ave Arts District, and ensure that the area remains successful for years to come.

The desired outcome of this proposal is a neighborhood that is more supportive of Indianapolis's artist community, is less at risk of a bipolar income distribution, and, through the promotion of creative industries, maintains a higher level of economic sustainability.

This project draws a distinction between arts and culture-related businesses and creative businesses. For the purposes of this project, arts and culture-related businesses either serve as a point of interaction between the public and art and/or artists (such as a gallery or theatre) or provide support to artists through a nonprofit organization. Creative businesses are those not directly related to the arts, but in which creativity is a major part of the process of the occupation. These include, but are not limited to, the fields of architecture, video production, and design. Neither definition includes businesses whose sole purpose is to provide a commercial product to artists, such as artist's supply stores.

5.2 Metrics

The metrics used to determine the success of this project mirror the three objectives outlined in the previous section. To be considered successful, this project should meet the following criteria:

1. The spatial disconnection between the Circle City Industrial Complex and Massachusetts Avenue should be rectified by a greater integration with the neighborhood as a whole. Creating mutually beneficial centers of cultural activity throughout the neighborhood will build a stronger art presence and draw pedestrians to and from the CCIC.

2. The percentage of the study area population occupied in a cultural industry should be at least 15%. All housing proposed to meet the needs of this increase in population should rent for no more than one third of the residents' income and meet the unique spatial requirements of artists and cultural industry workers. This will almost triple the number of cultural industry workers in the area and match the number of creative class professionals in the area, creating a more balanced income distribution in the neighborhood.
3. The plan should transform the Mass Ave Arts District from an entertainment district to a true arts district, encouraging the presence of creative businesses, artists, and the creative industries.

5.3 Opportunity Sites

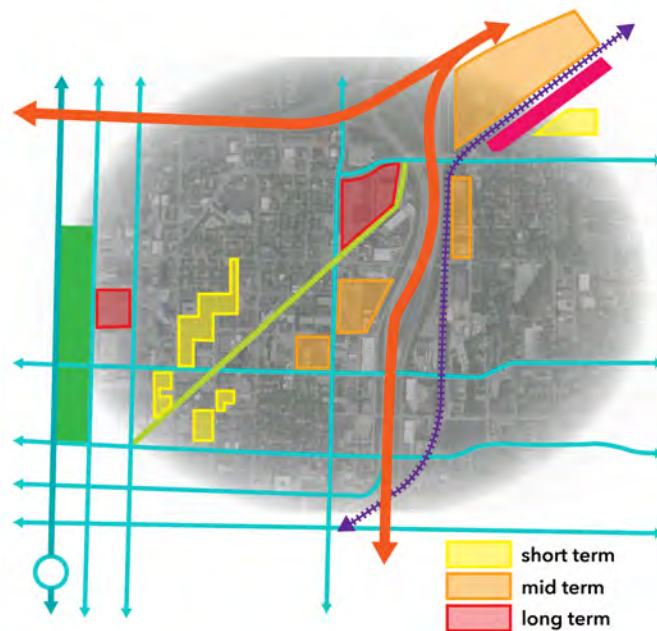


Figure 10. Opportunity Sites

Figure 13 shows opportunity sites in the study area. Sites outlined in yellow are short-term opportunities, with spaces immediately available for development. Most are parking lots, since the area has many underutilized parking lots. By sharing lots between multiple businesses and establishments, the lots designated on the map become short-term opportunity sites without having a negative impact on parking availability in the district.

The areas shown outlined in orange are mid-term opportunity sites. Some of these sites are currently occupied by businesses, but the sites have been deemed to be underutilized or noncontributing to the goals of the plan. Sites in red are long-term opportunity sites. As with the mid-term sites, these sites contain existing businesses or establishments. The difference is that these sites have uses that have been determined to be more permanent, so the property would be more difficult, or take more time, to acquire.

Existing uses on these sites are wide ranging and include residential, commercial, office, and industrial uses. The sites are zoned primarily in Central Business District, Commercial, or Industrial zones. Overall, there is a great deal of flexibility in the permitted uses in this area. These sites were chosen not only based on their suitability, but also on their ability to weave the proposed development into the existing fabric of the neighborhood. Site selection is focused on the reuse of sites that are currently noncontributing or even detracting to the neighborhood. Opportunity sites are evenly distributed along Massachusetts Avenue in order to create strong connections within the neighborhood.

5.4 Development Strategies

Three different development strategies are examined in this chapter. These strategies take different approaches: a pedestrian focus, an industry clusters focus, and a housing focus. The strategies will then be combined in the next section to form an overall programming plan for the neighborhood.

5.4.1 Pedestrian focus. The first design strategy strengthens the physical connection to the Circle City Industrial Complex through a stronger pedestrian connection. Development is focused along the Indianapolis Cultural Trail (shown in dark green) and the more pedestrian and bicycle-friendly roads surrounding the Mass Ave Arts District Corridor. This strategy uses five main focal points (shown with red markers) to guide pedestrians through the district.

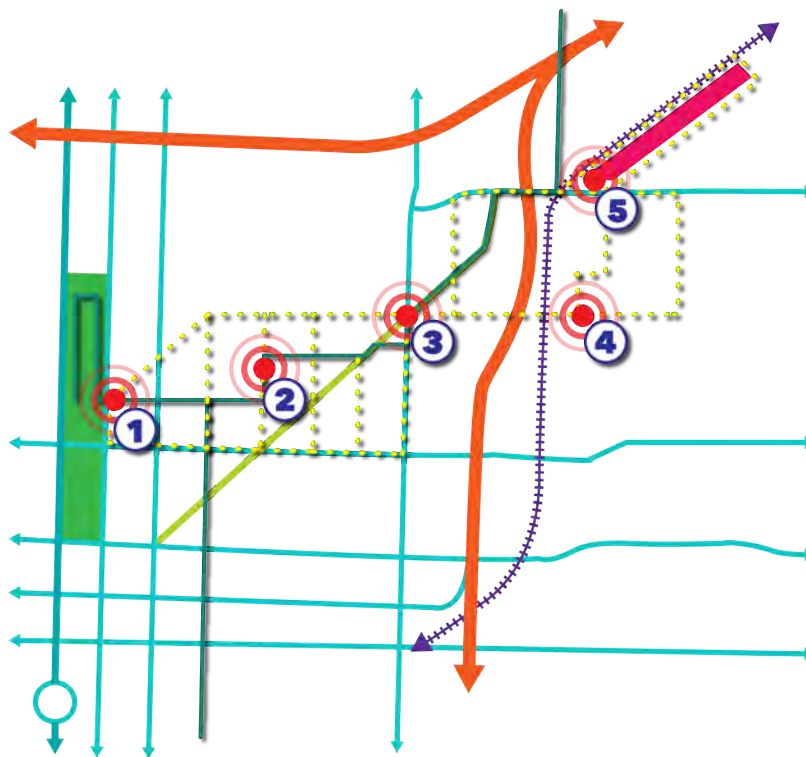


Figure 11. Strategy 1: Pedestrian Focus

The first focal point is located at the mall. The adjacent block contains a number of arts and culture related businesses, including Saffron Café, a popular Moroccan Restaurant; the Great Frame Up, a picture framing shop; an architectural and interior design firm; and a popular bar. Several underutilized parking lots in this area could be used as pedestrian space and events programming. The area could be accented with a piece of public art.

The second focal point is located near a primary school and several more underutilized parking lots. The school already has a small chicken coup with a few hens, but transforming one of the parking lots into a community garden would expand this theme and serve as an educational tool for the school. This focal point in particular is on a long stretch of the cultural trail that goes through many vast parking lots and is not engaging. Incorporating a community garden in one of the lots could improve the pedestrian experience. This focal point is significant because it is a place where the cultural trail departs from Massachusetts Avenue, and cyclists will often leave the trail at this point to shorten their trip. If this leg of the trail was more engaging, it might encourage more cyclists to stay on the trail. This would make Massachusetts Avenue less congested, as there is not much space to pass cyclists along the avenue. In addition, it would be safer, as the on-street parking on Mass Ave is angled, causing less visibility than parallel parking. Many drivers pulling out of parking spaces will reverse without noticing a cyclist within their vicinity.

The third focal point is at the major intersection of Massachusetts Avenue and College Avenue, near Massachusetts Avenue's only dedicated art gallery. A plot of land adjacent to the intersection is accented with public art and used primarily for special events (especially on First Friday Art Walk nights). However, because of these events, the grass has been worn away and

the space is in disrepair. Therefore, this strategy reimagines the space as a permanent, programmable plaza. This plaza could be constructed of permeable pavement, with vegetation that defines the space.

The fourth focal point is especially important, as it is at a location that could draw pedestrians across the interstate and towards the Circle City Industrial Complex. This focal point would draw pedestrian traffic away from the busier 10th Street and through the quiet neighborhood of Cottage Home. A block of vacant industrial buildings at this focal point could be reconfigured as an arts center, co-working establishment, or some other type of community space through adaptive reuses. This would provide an opportunity for special events on First Friday nights, bridging the gap, and increasing walkability, between Massachusetts Avenue and the Circle City Industrial Complex.

The fifth and final focal point is located at the Circle City Industrial Complex, where a large pad of pavement is currently underutilized. A large piece of public art is recommended for this space, as it would be visible from the axis of Dorman Street and would draw pedestrians from the fourth focal point. The space could also be used as a programmable plaza.

This strategy includes three main programmable plaza spaces, located at focal points one, three, and five. These spaces are important because they bring activity out on to the street, where they can engage pedestrians and cyclists.

Artist housing would not be clustered in this alternative, but rather integrated evenly into the neighborhood along a number of cross streets, shown on the map in yellow dotted lines. This avoids disrupting the existing pattern of housing in the neighborhood.

5.4.2 Industry clusters. Creative industry businesses prefer and benefit from clustering within the same regions (Stern, 2010). The second strategy leverages this to develop three clusters of similar businesses. The core of each cluster will contain workspace, while the outer edges offer housing designed to meet the needs of creative industry workers.

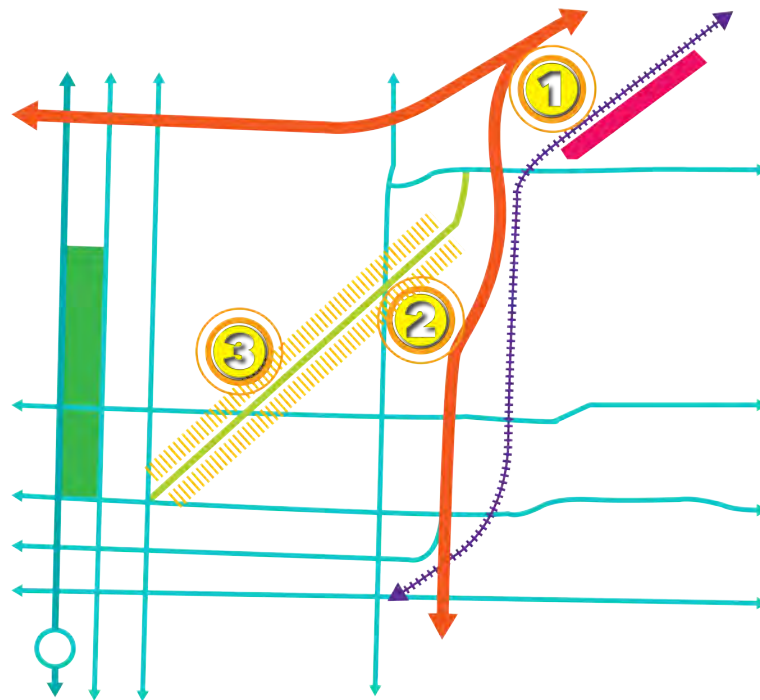


Figure 12. Strategy 2: Industry Clusters

The first cluster, located near the Circle City Industrial Complex, is proposed as a media and production cluster. Two existing media-related businesses are located in blocks adjacent to Massachusetts Avenue (Appendix D) plus studios and other spaces in the Circle City Industrial Complex are sometimes used for video production purposes. The second cluster, located in an industrial area of the study site, would be reserved for creative small business owners who do not require a regular storefront. The industrial buildings could be adaptively reused as flex space to

accommodate these small business owners, such as furniture builders, motorcycle builders, and sculptors who require large amounts of space. Another building could be used as overnight storage space and prep space for food truck owners.

The third cluster would be specifically for fine artists. Locating this cluster along the cultural trail provides artists the exposure they need to make a living. Instead of containing galleries, this cluster would offer housing designed for both living and working. This would control the costs of renting space, as artists would not have to pay for both a studio and a home. Housing would be designed to easily open up to the public for First Friday events, and close when desired to maintain privacy.

Galleries and businesses that require a large amount of traffic would be encouraged to locate along Massachusetts Avenue, where they would have the greatest visibility and potential for success.

5.4.3 Housing focus. The third design strategy takes a village approach and creates clusters of artist housing throughout the neighborhood. As noted in the literature review chapter of this paper, artists are active members of their community, which benefits the welfare of the neighborhood as a whole. This strategy draws on that aspect and creates more potential for networking among artists, and with other community members.

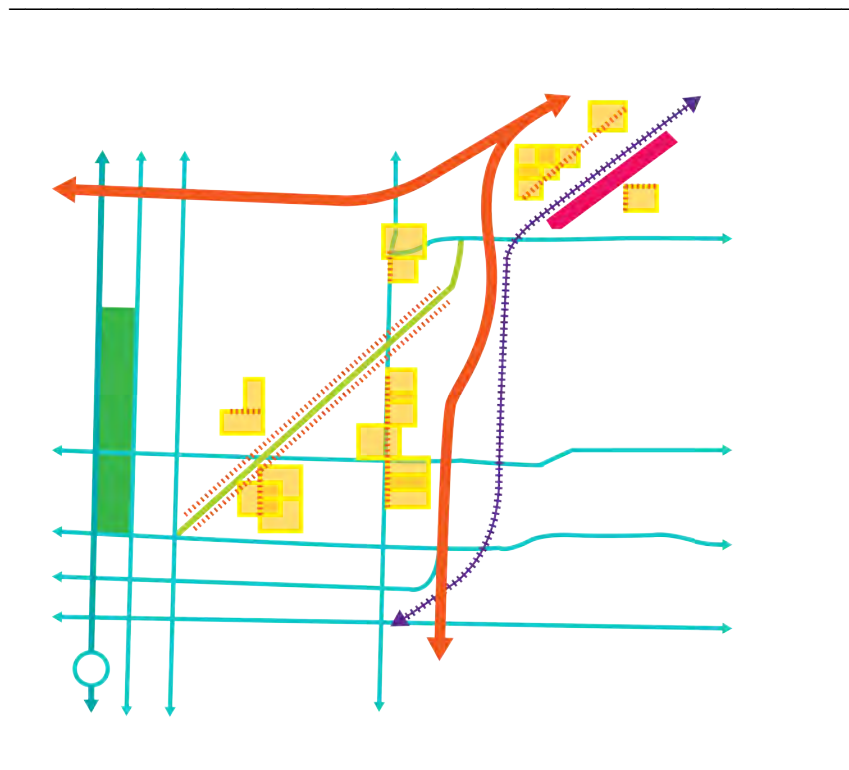


Figure 13. Strategy 3: Housing Focus

Drawing artists themselves into the Mass Ave. cultural district can activate the entire arts community, unifying the Mass Ave Arts District and the area surrounding the Circle City Industrial Complex as a single entity. Strengthening the artist community is key to bringing the arts back to the study area.

The map in Figure B shows housing clusters in overlapping yellow boxes rather than single shapes because the clusters are actually large groups of smaller gatherings of houses. Running through the clusters are small commercial areas with galleries, shops, and studios (shown in the red dashed lines). This pattern would encourage pedestrian interaction with the artist community while maintaining several different levels of public and private space.

As shown on the map, creative businesses would also be encouraged to locate along Massachusetts Avenue, activating empty storefronts as temporary gallery or studio space. This would give artists and creative industry workers affordable live work-space, and also allow property owners to get free exposure for their vacant buildings.

Housing in this strategy would be specially designed to meet the needs of artists and creative industry workers, and therefore would include a wide range of types. For instance, painters require large, high-ceilinged rooms with special shelving systems to store paintings. Media workers might have less need for space but more need for technology and connectivity. Musicians would need homes that are well insulated so as to not disturb neighbors when they are practicing. Special consideration would also be taken for artists with families, as they are a typically underserved demographic in arts districts.

5.5 Framework Plan Overview

The final framework plan combines parts of each of the three strategies, creating a balanced and holistic development approach. This plan is a programming proposal for the neighborhood. It lays out potential uses for the site. The purpose of this is to initiate an abstract discussion about the future of the community. The plan has five main development areas, listed on the map in Figure 14 as “A” through “F”, and five focal points, borrowed from Alternative 1, labeled “1” through “5”.

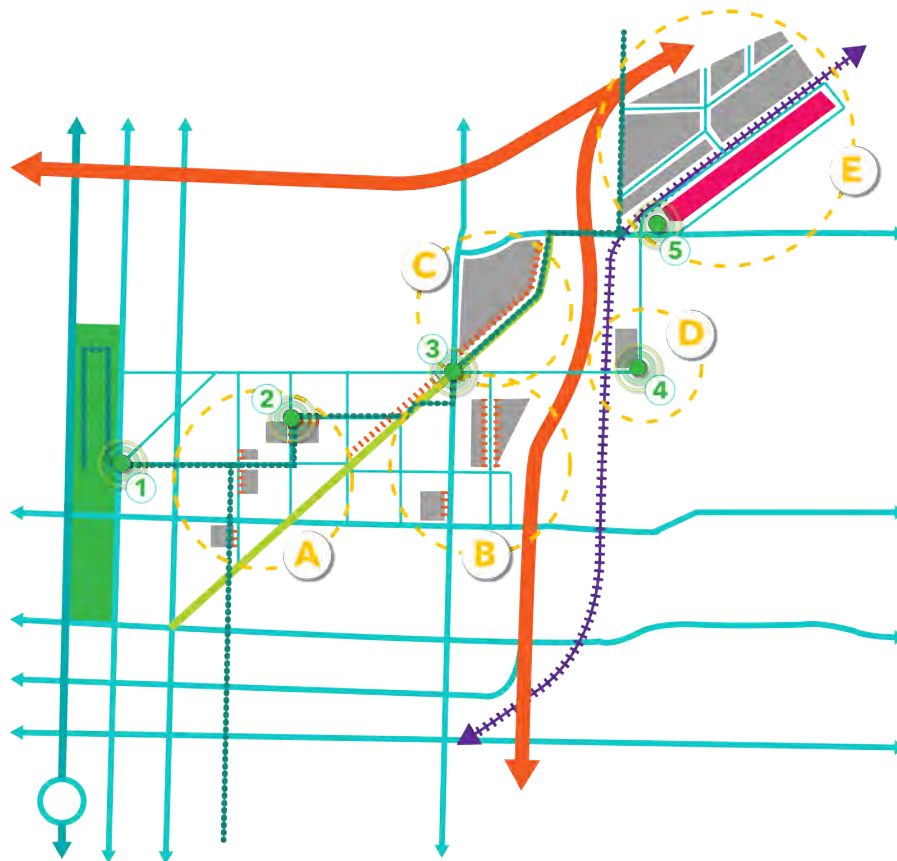


Figure 14. Framework Plan Map

Area A is a residential artists' village with approximately 200,000 square feet of developable land. It is situated along the main pedestrian corridor of the Cultural Trail, shown

on the map as a dark green dotted line. Housing in this area would be a combination of row houses and lofts, designed for artists with a range of typologies for families, shared homes, and individuals. These artist residences would also contain workspace, with built-in studios that could open up to the street on First Friday nights. This relationship between the buildings and the street is demonstrated on the map with an orange dashed line.

Area B is designated as a production and media cluster. These developable blocks also have approximately 200,000 square feet of space. Existing industrial buildings would provide flexible space that could be adjusted according to individual businesses' needs. The development blocks (shown in grey) are situated next to apartments that are currently under construction. Fulton Street, the north/south axis through the site, becomes a media Main Street.

Development Area C has approximately 275,000 square feet of developable space. This area is currently occupied by a number of viable businesses, so any development in this portion of the plan would take place in a later phase. The site also has several historic buildings, whose exteriors would remain unaltered. These buildings would be redeveloped through adaptive reuse. Development in this area would be in the form of affordable artist lofts designed for artists without families, making the neighborhood more livable for artists. The first floor of the building adjacent to Massachusetts Avenue would be reserved for arts and culture-related and creative businesses that require a constant storefront. A special effort would be made to attract art galleries.

Development Area D is the smallest site at 92,000 square feet, but it is incredibly important to the plan's success, as it bridges the gap between the Mass Ave Arts District and the Circle City Industrial Complex. It also creates a reason for pedestrians to cross under the interstate, which is key to strengthening connections between the avenue and CCIC. This site

becomes a community arts center, providing support to artists living in the community and the neighborhood in general. Providing the artist community an organizational tool will reinforce artists' community leadership capacity. Also, classes could be offered for professional development, and the center would be a source of employment for artists in the area.

Development Area E is the largest site in the plan, at 1,400,000 square feet. This area would be developed for use by architects, designers, construction firms, and wholesale materials providers. The area already has a number of these businesses, but clustering them together on adjacent properties would increase the potential for networking. The size of the area allows sufficient space to store wholesale construction materials. This is also a use for the site that would not be disturbed by the noise and activity of the nearby interstate. Architecture and design firms would be located at the west side of the site, adjacent to the Monon Trail. This would activate the space for pedestrians and cyclists, making it safer and more engaging.

As mentioned before, the five focal points would be as described in the pedestrian-focused Strategy One. The table below outlines the use, density, and partnership structure of the development areas.

Development Area	Primary Use(s)	Density	Partnerships
Area A	Residential & Commercial	30 Units/Acre	Municipality, Neighborhood Organizations, & Private Developers
Area B	Commercial	1.0 FAR	Municipality & Private Developers
Area C	Residential & Commercial	50 Units/Acre	Municipality, Neighborhood Organizations, & Private Developers
Area D	Institutional	1.0 FAR	Nonprofit & Neighborhood Organizations
Area E	Commercial & Industrial	1.0 FAR	Municipality & Private Developers

5.6 Proposal Details

5.6.1 Development Area Details. This section takes an individual look at each Development Area. The Development Areas are examined based on their design guidelines, implementation actions, and regulatory actions.

Development area A.

Design guidelines. Live/work buildings in this area should be at 30 dwelling units per acre. This would result in 138 homes for artists in the development area. Buildings would be adjacent to the sidewalk, with little to no setback. They would have pull-up doors or windows that would allow artists to open their studio workspace up to the public when desired.



Figure 15. Development Area A – Existing Buildings. (Google Earth)

Implementation action. This development area would be developed in partnership with a neighborhood organization such as the Riley Area Development Corporation and a private developer.

Regulatory action. This area has primary zoning of CS (Special Commercial District). This is ideal for this development area and would not require a change of zoning or special use permit. The CS zone is designed for “a more creative approach to land planning” (p. 59) and to provide “maximum adaptability and flexibility in zoning and development controls” (p. 59). The zone allows for mixed-use development containing any combination of residential, commercial, and office use (Indianapolis/Marion County, 2013).

Development area B.

Design guidelines. Development Area B consists of large single story buildings that would be easily segmented for different businesses with dedicated entry, and even pull up doors (Figure 16). This is a feature that is especially beneficial to the area as a media and production cluster, as it would allow for the loading and unloading of gear.

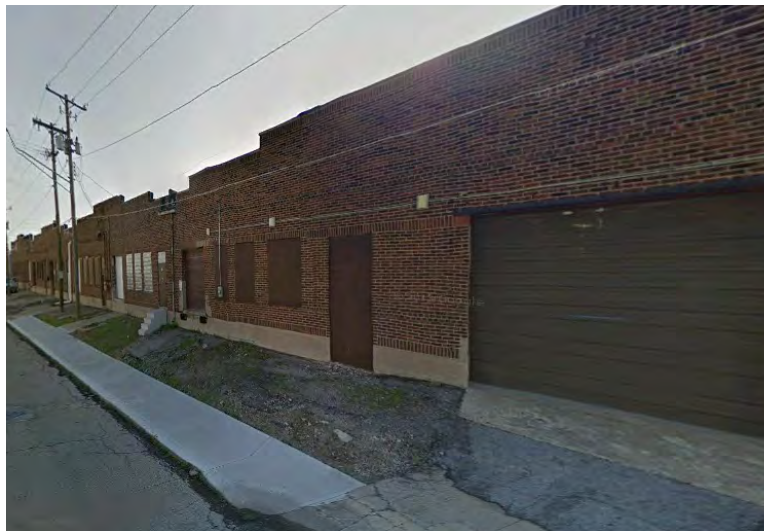


Figure 16. Development Area B – Existing Buildings. (Google Earth)

Implementation action. As this development area would have strong economic

development benefits for the city, this are would be developed in partnership between the city and private developers.

Regulatory action. This development area is located in the CBD2 (Central Business District 2) zone. This zoning district allows for a wide range of commercial uses, and a therefore, no regulatory actions should be required.

Development area C.

Design guidelines. Development Area C would have 315 dwelling units at 50 units per acre, making it a much higher residential density than Development Area A. In addition to the reuse of the historic buildings on the site, new residential buildings would be built in this development area. As previously noted, the first floor of the building adjacent to Massachusetts Avenue would be used for arts related businesses such as art galleries.

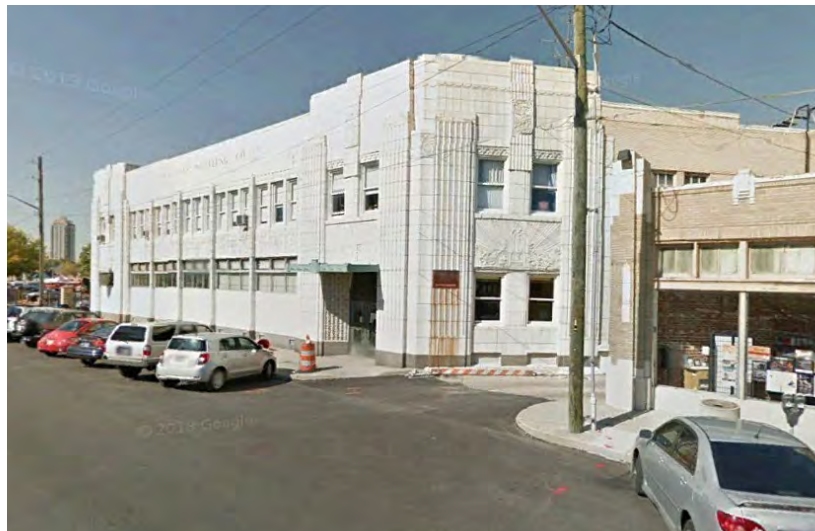


Figure 17. Development Area C – Existing Buildings. (Google Earth)

Implementation action. This is one of the most ambitious developments of the entire proposal. The historic buildings on the site, originally a facility of the Coca Cola Bottling Company, currently create an inactive stretch of the avenue for pedestrians. This is due to the space's use by the city as storage for school busses. Due to the city's ownership and use of the site, and the size of this development, the site should be developed in partnership with the city, local neighborhood development corporations, and a private developer.

Regulatory action. This site is currently zoned under the C1 commercial district zone. While a wide range of commercial uses are allowed in this zone, residential uses are neither explicitly allowed nor prohibited. A special use permit, therefore, would need to be acquired before the development could proceed. This makes a partnership with the city even more essential.

Development area D.

Design guidelines. Development Area D consists of a set of contiguous parcels containing small industrial buildings. Initially, existing buildings would be adaptively reused, with potential for rebuilding or additions as necessary in the future.



Figure 18. Development Area D – Existing Buildings. (Google Earth)

Implementation action. This development area would be developed by an organization such as a neighborhood organization or local arts organization. In order to maintain a sense of ownership among the community, the site would be developed without the assistance of private developers.

Regulatory action. This development area is also zoned as a CS district. Due to the flexibility of this district, no regulatory action should be necessary.

Development area E.

Design guidelines. With the range of businesses, including both offices such as architecture and design firms and light industrial uses such as warehouses for construction materials, this area would have a variety of building typologies. Design standards would be higher than for most industrial buildings in order to maintain a creative atmosphere and make the area attractive to both design firms and their clients.



Figure 19. Development Area E – Existing Buildings. (Google Earth)

Implementation action. As this development area is mainly an economic development strategy, this portion of the proposal would be implemented in partnership with the city and private developers.

Regulatory action. This area falls under the IU4 Industrial Commercial zoning district. No proposed uses for this site fall outside of the permitted uses for the IU4 zone.

5.6.2 Pedestrian Experience. Creating an engaging pedestrian experience is vital to the plan's success. The Mass Ave Arts District's pedestrian culture is already very strong, and

therefore an invaluable tool for creating physical connections between the plan's multitude of elements. Focal points will help lead pedestrians through the district. Currently, many visitors stay on the main avenue through the neighborhood. This plan would draw pedestrians to the side streets as well, creating a more interesting space that visitors can explore. Plazas and public art create visual beacons for pedestrians. This is particularly important to draw pedestrians east, under the interstate, and then north, to the Circle City Industrial Complex. The new pathway will terminate at the Circle City Industrial Complex at a programmable plaza that celebrates the arts and CCIC itself with public art, creating a pedestrian destination for residents and visitors.

5.6.3 Phasing. The first phase of this plan develops three plazas at pedestrian focal points 1, 2, and 3. These plazas would be the least expensive and quickest portions of the development to implement. In addition, as they would be public spaces, public funds could be used to develop them.

The second phase develops Area A (including Focal Point 2, which is within the boundaries of Development Area 1), Area B, and Area D (including Focal Point 4, which is within the boundaries of Development Area D). Development Area A should be the first major implementation, since it is the first step in bringing more artists to the neighborhood. The Focal Point integrated into this Development Area is a community garden that would serve as an educational tool for the nearby school, as mentioned in the Alternative One description. It also becomes an attraction to draw the public into the development area, helping artists engage with the community. Development Area B is integrated into this plan to play off the new adjacent apartment complex. Its incorporation into Phase 2 also allows for a balance between arts and creative businesses. Finally, Development Area D is proposed at the same time as Development

Area A to provide professional support for artists who will be living in the district. A piece of public art would accent the community arts center (Focal Point 4).

The third phase would develop Areas C and E, the largest, and therefore likely the most expensive, portions of the project. Relying more heavily on private development funds, they are proposed for later phases, when plan's success can be quantified and demonstrated.

5.6.4 Financing. This project would be primarily financed through a public-private partnership model. The city of Indianapolis, private developers, and a local community development corporation such as the Riley Area Development Corporation would likely be major players. Guidance would also be taken from Artspace. According to their website, "The majority of Artspace funding is generated through real estate-based opportunities, including, on one hand, Low Income Housing Tax Credits, Historic Preservation Tax Credits, Community Development Block Grants and private financing, and on the other hand, rents and leases." ("Artspace Opportunity Fund," n.d.) However, public funding should not be heavily relied on for artist housing, which is present in Development Areas A and C. As was explored in the Literature Review chapter, artists cannot be considered to be the most needy portion of a population, because they have assets not present in other low-income groups, such as cultural capital and high levels of education attainment (Strom, 2010). Therefore, other populations should be considered for Low Income Housing Tax Credits before artist housing can be considered for these funds. Neighborhood Assistance Program Tax Credits, which are used for economic development purposes, would be a more appropriate source of funding. These could be distributed through a nonprofit such as the Riley Area Development Corporation. The maximum award per fiscal year is \$50,000 per organization ("Neighborhood," n.d.). Public artworks could

be provided in partnership with student artists at Herron School of Art and Design at Indiana University Purdue University – Indianapolis.

5.6.5 Impacts. This section examines the project’s impacts on the neighborhood, as they relate to the metrics outlined in the beginning of this chapter. This is important for measuring the success of the project.

Artist residency. The residential portions of the plan, Development Areas A and C, would be developed at 30 dwelling units per acre and 50 dwelling units per acre, respectively. This works out to approximately 138 dwelling units in Development Area A, and 315 dwelling units in Development Area C, totaling 453 units upon completion of phase 3. This has the potential to increase the number of district residents working in arts and culture-related occupations by over 300%, from 4% to 14.8%.

Connections. This project will create a stronger connection between the Circle City Industrial Complex and the Mass Ave Arts District. It will do so by drawing the arts back into the neighborhood surrounding the avenue, by creating stronger cultural clusters, and by providing housing for artist. It will also strengthen pedestrian connections by creating a more engaging pedestrian experience.

6.0 SUMMARY & CONCLUSIONS

6.1 Contributions to Knowledge

The major contribution of this project is a framework plan that aims to promote sustainable, socially equitable development through the use of culture and the arts. This project would restore an arts district through the use of affordable housing, cultural industry clusters, and a more engaged pedestrian experience.

This project provides a proposal for holistic and balanced development in the Mass Ave Arts District. This proposal aims to return the arts to Massachusetts Avenue, and create a strong, mutually supportive relationship between the avenue and the Circle City Industrial Complex. Pedestrians are pulled through the district by arts-related focal points and development areas that provide affordable space for artists, creative industry workers, and creative business owners to live and work. The arts and cultural industries become a tool for sustainable, socially equitable economic development.

As artists are often low-income individuals, providing affordable homes and workspace is key to an arts district's success. Without doing so, a district has the potential to transition from an arts district to an entertainment district. Districts focused primarily on entertainment lack the benefit of attracting the creative class, and artists themselves, who are often strong community leaders that promote community development and therefore benefit the overall welfare of the neighborhood. Therefore, the arts are a more dependable long-term strategy for neighborhood development. This plan would attract more artists to the Mass Ave Arts District, resulting in a more resilient community.

This proposal would protect the arts and equity as the district continues to evolve. While gentrification from the arts is not a new point of discussion, little research has been done to

determine how the arts can be brought back into a neighborhood after a district has transition from arts-focused to entertainment-focused.

Finally, the project formulates a plan for Mass Ave. that responds to an arts establishment. The existence of an establishment that provides affordable studios and living space is vital to the success of an arts district. Few districts, however, have a holistic strategy for responding to and connecting to these establishments. By creating a stronger connection to the Circle City Industrial Complex, this proposal capitalizes on its ability to bring the arts, and therefore both visitors and the creative class, to the Mass Ave Arts District.

The literature review found that there were multiple conflicting views on the use of the arts in communities. Richard Florida (2004) has advocated their use for economic development. He cites their ability to attract young, wealthy professionals to a community. This will inevitably result in a rise in property values, and economic developers often present no remedy, or even objection, to the displacement of artists. Others advocate the potential artists have to strengthen ties within a community (Kay, 2000). However, no evidence was found that these two concepts have been brought together in scholarly research to create one holistic theory of neighborhood development and revitalization. This project marries these two complementary concepts to create an approach to arts districts that results in a more resilient, economically sustainable community.

6.2 Conclusion

This project provides a programmatic action plan for integrating the two concepts of arts for economic development and art for community development. By doing so, it creates the framework that would be necessary to support stakeholders in such a development. This project

is intended as a guide that would ensure that future development in the Mass Ave Arts District would improve the economic resiliency in the neighborhood, while also protecting the equity of artists and creative industry workers, and supporting the vitality of the relationship between these workers and the area's economy.

This project set out to develop a strategy for using culture and the arts as a catalyst for sustainable economic development. It was guided by the principles of protecting equity, nurturing the arts, and revitalizing the economy of a neighborhood. While the overlap between the arts and economy is commonly discussed by scholars and utilized by economic developers, equity is rarely added to the equation.

The arts are a valuable tool, but should not be used at the expense of the artist. While many cities are using the arts as a development tool, artists are often overlooked. They are frequently brushed off as a nomadic population that adjusts to change and requires little stability or financial security. In reality, artists are deeply connected to their communities. Economic developers must change the way they think about artists and other creative industry workers. Without them, no arts district can be sustainable as a long-term development strategy.

6.3 Future Research

Funding is the most significant hurdle to the provision of affordable housing for artists. As Strom (2010) pointed out, as artists often have more resources than other low-income populations, and therefore should not be the first consideration in the allocation of low-income tax credits. Because of this, municipal funding is often unavailable or difficult to acquire. Organizations that develop artist housing, such as Art Space, are often forced to supplement

funding through grants, donations, and other less reliable sources of funding. Further research into funding sources for affordable housing for artists, is therefore, needed.

The organizational structure of establishments that provide affordable studios and community space for artists also warrants further research. Although these types of establishments were vital to the success of both arts districts examined in the case studies, several of them had changed hands multiple times. Because of this, they do not reach their potential for stability or security.

6.4 Future of the Arts District

Organizations must take active roles in arts districts. In both case studies, the artists in the community were able to have a voice and shape the future of the district because they had the support of a neighborhood organization. These organizations are vital to assisting artists in the securing of affordable studio space. Without an establishment that provides this kind of support, artists would not have had the strength in numbers they needed to stake their claim on the neighborhood.

Protecting the arts is valuable for both economic and community development. The arts can bring economic activity to a neighborhood, attract visitors, and stimulate a rise in property value. In addition, artists are strong community leaders that are engaged in their neighborhoods. While the arts are frequently used to stimulate economic activity, their potential to strengthen community ties is often overlooked. The arts provide a holistic approach to neighborhood revitalization.

The concept of the arts district is quickly evolving, and has become a powerful tool for revitalizing struggling neighborhoods. However, cities must learn that as a district grows, a

strategy needs to be in place to adjust to the changing needs of artists and small business owners. Protection their equity is the key to maintaining a neighborhood's long-term status as an arts district. Remaining sensitive to the unique needs of creative industry workers will allow a district to remain activated and engaging. Otherwise, a city would be doing a disservice not only to the artists, but also to the community as a whole.

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APPENDIX A



ACS Population Summary

Fountain Square
46203 (Indianapolis), IN
Ring: 0.5 mile radius

Latitude: 39.75287
Longitude: -86.14093

	2005 - 2009 ACS Estimate	Percent	MOE(±)	Reliability
TOTALS				
Total Population	5,874		593	
Total Households	2,289		180	
Total Housing Units	2,829		189	
POPULATION AGE 25+ YEARS BY EDUCATIONAL ATTAINMENT				
Total	3,848	100.0%	408	
No schooling completed	31	0.8%	52	
Nursery to 4th grade	68	1.8%	169	
5th and 6th grade	235	6.1%	156	
7th and 8th grade	156	4.1%	175	
9th grade	227	5.9%	191	
10th grade	497	12.9%	128	
11th grade	199	5.2%	213	
12th grade, no diploma	67	1.7%	131	
High school graduate, GED, or alternative	1,242	32.3%	236	
Some college, less than 1 year	73	1.9%	177	
Some college, 1 or more years, no degree	325	8.4%	219	
Associate's degree	127	3.3%	139	
Bachelor's degree	426	11.1%	198	
Master's degree	115	3.0%	133	
Professional school degree	40	1.0%	174	
Doctorate degree	20	0.5%	129	
CIVILIAN EMPLOYED POPULATION AGE 16+ YEARS BY OCCUPATION				
Total	2,779	100.0%	379	
Management	195	7.0%	182	
Business and financial operations	30	1.1%	121	
Computer and mathematical	49	1.8%	133	
Architecture and engineering	20	0.7%	67	
Life, physical, and social science	15	0.5%	77	
Community and social services	13	0.5%	126	
Legal	56	2.0%	178	
Education, training, and library	59	2.1%	243	
Arts, design, entertainment, sports, and media	59	2.1%	216	
Healthcare practitioner, technologists, and technicians	58	2.1%	130	
Healthcare support	59	2.1%	184	
Protective service	60	2.2%	78	
Food preparation and serving related	351	12.6%	213	
Building and grounds cleaning and maintenance	191	6.9%	94	
Personal care and service	45	1.6%	133	
Sales and related	342	12.3%	222	
Office and administrative support	256	9.2%	273	
Farming, fishing, and forestry	139	5.0%	323	
Construction and extraction	292	10.5%	192	
Installation, maintenance, and repair	32	1.2%	172	
Production	205	7.4%	227	
Transportation and material moving	254	9.1%	234	
HOUSEHOLDS BY POVERTY STATUS				
Total	2,289	100.0%	180	
Income in the past 12 months below poverty level	546	23.9%	98	
Married-couple family	85	3.7%	32	
Other family - male householder (no wife present)	14	0.6%	17	
Other family - female householder (no husband present)	208	9.1%	88	
Nonfamily household - male householder	110	4.8%	26	
Nonfamily household - female householder	129	5.6%	41	
Income in the past 12 months at or above poverty level	1,743	76.1%	173	
Married-couple family	659	28.8%	128	
Other family - male householder (no wife present)	124	5.4%	54	
Other family - female householder (no husband present)	168	7.3%	67	
Nonfamily household - male householder	440	19.2%	109	




Nonfamily household - female householder	352	15.4%	103
HOUSEHOLDS BY INCOME			
Total	2,289	100.0%	180
Less than \$10,000	271	11.8%	66
\$10,000 to \$14,999	155	6.8%	51
\$15,000 to \$19,999	206	9.0%	83
\$20,000 to \$24,999	276	12.1%	93
\$25,000 to \$29,999	144	6.3%	54
\$30,000 to \$34,999	139	6.1%	39
\$35,000 to \$39,999	169	7.4%	63
\$40,000 to \$44,999	119	5.2%	49
\$45,000 to \$49,999	180	7.9%	102
\$50,000 to \$59,999	199	8.7%	84
\$60,000 to \$74,999	189	8.3%	88
\$75,000 to \$99,999	98	4.3%	49
\$100,000 to \$124,999	88	3.8%	38
\$125,000 to \$149,999	25	1.1%	16
\$150,000 to \$199,999	22	1.0%	26
\$200,000 or more	9	0.4%	17
Median Household Income	N/A		N/A
Average Household Income	N/A		N/A
Per Capita Income	N/A		N/A

Data Note: N/A means not available. Population by Ratio of Income to Poverty Level represents persons for whom poverty status is determined. Household income represents income in 2009, adjusted for inflation.

2005-2009 ACS Estimate: The American Community Survey (ACS) replaces census sample data. Esri is releasing the 2005-2009 ACS estimates, five-year period data collected monthly from January 1, 2005 through December 31, 2009. Although the ACS includes many of the subjects previously covered by the decennial census sample, there are significant differences between the two surveys including fundamental differences in survey design and residency rules.

Margin of error (MOE): The MOE is a measure of the variability of the estimate due to sampling error. MOEs enable the data user to measure the range of uncertainty for each estimate with 90 percent confidence. The range of uncertainty is called the confidence interval, and it is calculated by taking the estimate +/- the MOE. For example, if the ACS reports an estimate of 100 with an MOE of +/- 20, then you can be 90 percent certain the value for the whole population falls between 80 and 120.

Reliability: These symbols represent threshold values that Esri has established from the Coefficients of Variation (CV) to designate the usability of the estimates. The CV measures the amount of sampling error relative to the size of the estimate, expressed as a percentage.

-  High Reliability: Small CVs (less than or equal to 12 percent) are flagged green to indicate that the sampling error is small relative to the estimate and the estimate is reasonably reliable.
-  Medium Reliability: Estimates with CVs between 12 and 40 are flagged yellow—use with caution.
-  Low Reliability: Large CVs (over 40 percent) are flagged red to indicate that the sampling error is large relative to the estimate. The estimate is considered very unreliable.

Source: U.S. Census Bureau, 2005-2009 American Community Survey

Reliability:  high  medium  low

March 21, 2014

APPENDIX B


















ACS Population Summary

Northeast Minneapolis Arts District
NE University Ave & 17th Ave NE, Minneapolis, Minnesota, ...
Ring: 0.5 mile radius

Latitude: 45.00528
Longitude: -93.26311

	2005 - 2009 ACS Estimate	Percent	MOE(±)	Reliability
TOTALS				
Total Population	7,650		342	
Total Households	3,328		132	
Total Housing Units	3,613		122	
POPULATION AGE 25+ YEARS BY EDUCATIONAL ATTAINMENT				
Total	5,137	100.0%	254	
No schooling completed	82	1.6%	120	
Nursery to 4th grade	2	0.0%	116	
5th and 6th grade	39	0.8%	23	
7th and 8th grade	98	1.9%	142	
9th grade	104	2.0%	102	
10th grade	112	2.2%	105	
11th grade	306	6.0%	148	
12th grade, no diploma	120	2.3%	167	
High school graduate, GED, or alternative	1,463	28.5%	130	
Some college, less than 1 year	396	7.7%	174	
Some college, 1 or more years, no degree	956	18.6%	115	
Associate's degree	385	7.5%	150	
Bachelor's degree	760	14.8%	107	
Master's degree	295	5.7%	112	
Professional school degree	18	0.4%	103	
Doctorate degree	1	0.0%	11	
CIVILIAN EMPLOYED POPULATION AGE 16+ YEARS BY OCCUPATION				
Total	3,986	100.0%	261	
Management	250	6.3%	143	
Business and financial operations	151	3.8%	149	
Computer and mathematical	103	2.6%	142	
Architecture and engineering	81	2.0%	103	
Life, physical, and social science	31	0.8%	104	
Community and social services	77	1.9%	113	
Legal	0	0.0%	0	
Education, training, and library	163	4.1%	171	
Arts, design, entertainment, sports, and media	177	4.4%	113	
Healthcare practitioner, technologists, and technicians	68	1.7%	108	
Healthcare support	128	3.2%	170	
Protective service	31	0.8%	138	
Food preparation and serving related	455	11.4%	164	
Building and grounds cleaning and maintenance	100	2.5%	144	
Personal care and service	182	4.6%	143	
Sales and related	463	11.6%	100	
Office and administrative support	547	13.7%	129	
Farming, fishing, and forestry	35	0.9%	107	
Construction and extraction	211	5.3%	180	
Installation, maintenance, and repair	101	2.5%	112	
Production	383	9.6%	146	
Transportation and material moving	250	6.3%	171	
HOUSEHOLDS BY POVERTY STATUS				
Total	3,328	100.0%	132	
Income in the past 12 months below poverty level	955	28.7%	98	
Married-couple family	210	6.3%	34	
Other family - male householder (no wife present)	31	0.9%	33	
Other family - female householder (no husband present)	223	6.7%	53	
Nonfamily household - male householder	220	6.6%	64	
Nonfamily household - female householder	271	8.1%	67	
Income in the past 12 months at or above poverty level	2,374	71.3%	138	
Married-couple family	759	22.8%	107	
Other family - male householder (no wife present)	181	5.4%	41	
Other family - female householder (no husband present)	307	9.2%	55	
Nonfamily household - male householder	557	16.7%	92	
Nonfamily household - female householder	570	17.1%	81	
HOUSEHOLDS BY INCOME				
Total	3,328	100.0%	132	
Less than \$10,000	536	16.1%	55	
\$10,000 to \$14,999	214	6.4%	53	
\$15,000 to \$19,999	277	8.3%	44	


\$20,000 to \$24,999	237	7.1%	57 
\$25,000 to \$29,999	164	4.9%	35 
\$30,000 to \$34,999	189	5.7%	72 
\$35,000 to \$39,999	270	8.1%	72 
\$40,000 to \$44,999	192	5.8%	50 
\$45,000 to \$49,999	88	2.6%	35 
\$50,000 to \$59,999	280	8.4%	70 
\$60,000 to \$74,999	308	9.3%	62 
\$75,000 to \$99,999	307	9.2%	53 
\$100,000 to \$124,999	111	3.3%	69 
\$125,000 to \$149,999	59	1.8%	18 
\$150,000 to \$199,999	72	2.2%	35 
\$200,000 or more	24	0.7%	23 
Median Household Income	\$35,766		N/A
Average Household Income	\$45,425		\$4,119 
Per Capita Income	\$20,437		\$2,021 


Data Note: N/A means not available. Population by Ratio of Income to Poverty Level represents persons for whom poverty status is determined. Household income represents income in 2009, adjusted for inflation.


2005-2009 ACS Estimate: The American Community Survey (ACS) replaces census sample data. Esri is releasing the 2005-2009 ACS estimates, five-year period data collected monthly from January 1, 2005 through December 31, 2009. Although the ACS includes many of the subjects previously covered by the decennial census sample, there are significant differences between the two surveys including fundamental differences in survey design and residency rules.

Margin of error (MOE): The MOE is a measure of the variability of the estimate due to sampling error. MOEs enable the data user to measure the range of uncertainty for each estimate with 90 percent confidence. The range of uncertainty is called the confidence interval, and it is calculated by taking the estimate +/- the MOE. For example, if the ACS reports an estimate of 100 with an MOE of +/- 20, then you can be 90 percent certain the value for the whole population falls between 80 and 120.

Reliability: These symbols represent threshold values that Esri has established from the Coefficients of Variation (CV) to designate the usability of the estimates. The CV measures the amount of sampling error relative to the size of the estimate, expressed as a percentage.

 High Reliability: Small CVs (less than or equal to 12 percent) are flagged green to indicate that the sampling error is small relative to the estimate and the estimate is reasonably reliable.

 Medium Reliability: Estimates with CVs between 12 and 40 are flagged yellow—use with caution.

 Low Reliability: Large CVs (over 40 percent) are flagged red to indicate that the sampling error is large relative to the estimate. The estimate is considered very unreliable.

Source: U.S. Census Bureau, 2005-2009 American Community Survey

Reliability:  high  medium  low

March 21, 2014

APPENDIX C



ACS Population Summary

Mass. Ave
46202 (Indianapolis), IN
Ring: 0.5 mile radius

Latitude: 39.77526
Longitude: -86.14876

	2005 - 2009 ACS Estimate	Percent	MOE(±)	Reliability
TOTALS				
Total Population	6,729		624	
Total Households	3,627		277	
Total Housing Units	4,048		283	
POPULATION AGE 25+ YEARS BY EDUCATIONAL ATTAINMENT				
Total	6,000	100.0%	600	
No schooling completed	39	0.7%	175	
Nursery to 4th grade	0	0.0%	0	
5th and 6th grade	3	0.1%	120	
7th and 8th grade	118	2.0%	187	
9th grade	122	2.0%	151	
10th grade	143	2.4%	216	
11th grade	313	5.2%	103	
12th grade, no diploma	112	1.9%	145	
High school graduate, GED, or alternative	1,535	25.6%	386	
Some college, less than 1 year	292	4.9%	173	
Some college, 1 or more years, no degree	823	13.7%	259	
Associate's degree	273	4.6%	162	
Bachelor's degree	1,095	18.3%	204	
Master's degree	461	7.7%	236	
Professional school degree	367	6.1%	176	
Doctorate degree	304	5.1%	212	
CIVILIAN EMPLOYED POPULATION AGE 16+ YEARS BY OCCUPATION				
Total	3,359	100.0%	405	
Architecture and engineering	90	2.7%	177	
Life, physical, and social science	69	2.1%	38	
Community and social services	49	1.5%	52	
Legal	136	4.0%	197	
Education, training, and library	253	7.5%	233	
Arts, design, entertainment, sports, and media	134	4.0%	176	
Healthcare practitioner, technologists, and technicians	181	5.4%	143	
Healthcare support	104	3.1%	153	
Protective service	59	1.8%	185	
Food preparation and serving related	207	6.2%	169	
Building and grounds cleaning and maintenance	108	3.2%	229	
Personal care and service	22	0.7%	129	
Sales and related	133	4.0%	188	
Office and administrative support	415	12.4%	281	
Farming, fishing, and forestry	0	0.0%	0	
Construction and extraction	106	3.2%	193	
Installation, maintenance, and repair	78	2.3%	207	
Production	250	7.4%	221	
Transportation and material moving	96	2.9%	219	
CIVILIAN EMPLOYED POPULATION AGE 16+ YEARS BY INDUSTRY				
Total	3,359	100.0%	405	
Agriculture, forestry, fishing and hunting	0	0.0%	0	
Mining, quarrying, and oil and gas extraction	0	0.0%	0	
Construction	170	5.1%	199	
Manufacturing	367	10.9%	232	
Wholesale trade	52	1.5%	173	
Retail trade	149	4.4%	226	
Transportation and warehousing	25	0.7%	132	
Utilities	11	0.3%	124	
Information	88	2.6%	180	
Finance and insurance	192	5.7%	225	
Real estate and rental and leasing	73	2.2%	130	
Professional, scientific, and technical services	552	16.4%	235	
Management of companies and enterprises	0	0.0%	0	
Administrative and support and waste management services	207	6.2%	244	
Educational services	363	10.8%	220	
Health care and social assistance	412	12.3%	183	
Arts, entertainment, and recreation	70	2.1%	183	
Accommodation and food services	278	8.3%	217	

Other services, except public administration	235	7.0%	207
Public administration	115	3.4%	179
HOUSEHOLDS BY POVERTY STATUS			
Total	3,627	100.0%	277
Income in the past 12 months below poverty level	1,003	27.7%	201
Married-couple family	54	1.5%	47
Other family - male householder (no wife present)	0	0.0%	0
Other family - female householder (no husband present)	29	0.8%	34
Nonfamily household - male householder	388	10.7%	134
Nonfamily household - female householder	531	14.6%	171
Income in the past 12 months at or above poverty level	2,624	72.3%	255
Married-couple family	523	14.4%	152
Other family - male householder (no wife present)	38	1.0%	37
Other family - female householder (no husband present)	56	1.5%	52
Nonfamily household - male householder	1,180	32.5%	208
Nonfamily household - female householder	827	22.8%	167
HOUSEHOLDS BY INCOME			
Total	3,627	100.0%	277
Less than \$10,000	817	22.5%	197
\$10,000 to \$14,999	416	11.5%	115
\$15,000 to \$19,999	174	4.8%	109
\$20,000 to \$24,999	245	6.8%	88
\$25,000 to \$29,999	100	2.8%	62
\$30,000 to \$34,999	162	4.5%	102
\$35,000 to \$39,999	286	7.9%	131
\$40,000 to \$44,999	110	3.0%	95
\$45,000 to \$49,999	86	2.4%	45
\$50,000 to \$59,999	240	6.6%	113
\$60,000 to \$74,999	215	5.9%	78
\$75,000 to \$99,999	161	4.4%	76
\$100,000 to \$124,999	188	5.2%	80
\$125,000 to \$149,999	209	5.8%	121
\$150,000 to \$199,999	95	2.6%	55
\$200,000 or more	121	3.3%	62
Median Household Income	\$31,726		N/A
Average Household Income	\$58,816		\$10,318

Data Note: N/A means not available. Population by Ratio of Income to Poverty Level represents persons for whom poverty status is determined. Household income represents High Reliability: Small CVs (less than or equal to 12 percent) are flagged green to indicate that the sampling error is small relative to the estimate
Low Reliability: Large CVs (over 40 percent) are flagged red to indicate that the sampling error is large

Source: U.S. Census Bureau, 2005-2009 American Community Survey

Reliability: high medium low

March 18, 2014

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Demographic and Income Profile

Mass. Ave
46202 (Indianapolis), IN
Ring: 0.5 mile radius

Latitude: 39.77526
Longitude: -86.14876

Summary	Census 2010	2012	2017				
Population	4,992	4,930	4,997				
Households	3,268	3,242	3,307				
Families	643	628	630				
Average Household Size	1.19	1.18	1.18				
Owner Occupied Housing Units	980	940	947				
Renter Occupied Housing Units	2,288	2,302	2,360				
Median Age	35.4	35.1	35.1				
Trends: 2012 - 2017 Annual Rate	Area	State	National				
Population	0.27%	0.45%	0.68%				
Households	0.40%	0.49%	0.74%				
Families	0.06%	0.41%	0.72%				
Owner HHs	0.15%	0.60%	0.91%				
Median Household Income	6.72%	3.35%	2.55%				
Households by Income	2012		2017				
	Number	Percent	Number	Percent			
	<\$15,000	1,048	32.3%	990	29.9%		
	\$15,000 - \$24,999	413	12.7%	295	8.9%		
	\$25,000 - \$34,999	269	8.3%	185	5.6%		
	\$35,000 - \$49,999	377	11.6%	341	10.3%		
	\$50,000 - \$74,999	469	14.5%	634	19.2%		
	\$75,000 - \$99,999	254	7.8%	357	10.8%		
	\$100,000 - \$149,999	268	8.3%	328	9.9%		
	\$150,000 - \$199,999	34	1.0%	43	1.3%		
\$200,000+	110	3.4%	133	4.0%			
Median Household Income	\$30,335		\$41,998				
Average Household Income	\$49,767		\$59,853				
Per Capita Income	\$31,307		\$36,577				
Population by Age	Census 2010		2012		2017		
	Number	Percent	Number	Percent	Number	Percent	
	0 - 4	83	1.7%	81	1.6%	82	1.6%
	5 - 9	38	0.8%	36	0.7%	35	0.7%
	10 - 14	28	0.6%	28	0.6%	28	0.6%
	15 - 19	143	2.9%	139	2.8%	139	2.8%
	20 - 24	670	13.4%	676	13.7%	660	13.2%
	25 - 34	1,505	30.1%	1,501	30.4%	1,546	30.9%
	35 - 44	717	14.4%	686	13.9%	683	13.7%
	45 - 54	778	15.6%	742	15.0%	699	14.0%
	55 - 64	679	13.6%	686	13.9%	712	14.2%
	65 - 74	239	4.8%	246	5.0%	296	5.9%
	75 - 84	87	1.7%	83	1.7%	87	1.7%
	85+	27	0.5%	27	0.5%	30	0.6%
Race and Ethnicity	Census 2010		2012		2017		
	Number	Percent	Number	Percent	Number	Percent	
	White Alone	3,389	67.9%	3,351	68.0%	3,367	67.4%
	Black Alone	1,253	25.1%	1,220	24.7%	1,221	24.4%
	American Indian Alone	11	0.2%	11	0.2%	11	0.2%
	Asian Alone	193	3.9%	201	4.1%	232	4.6%
	Pacific Islander Alone	0	0.0%	0	0.0%	0	0.0%
	Some Other Race Alone	38	0.8%	39	0.8%	48	1.0%
	Two or More Races	107	2.1%	108	2.2%	118	2.4%
	Hispanic Origin (Any Race)	169	3.4%	177	3.6%	217	4.3%

Data Note: Income is expressed in current dollars.

Source: U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2012 and 2017.

March 18, 2014

Made with Esri Community Analyst

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800-447-9778

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ACS Housing Summary

Mass. Ave
46202 (Indianapolis), IN
Ring: 0.5 mile radius

Latitude: 39.77526
Longitude: -86.14876


	2005-2009 ACS Estimate	Percent	MOE(±)	Reliability
TOTALS				
Total Population	6,729		624	
Total Households	3,627		277	
Total Housing Units	4,048		283	
OWNER-OCCUPIED HOUSING UNITS BY VALUE				
Total	1,025	100.0%	152	
Less than \$10,000	20	2.0%	32	
\$10,000 to \$14,999	0	0.0%	0	
\$15,000 to \$19,999	32	3.1%	37	
\$20,000 to \$24,999	0	0.0%	0	
\$25,000 to \$29,999	0	0.0%	0	
\$30,000 to \$34,999	0	0.0%	0	
\$35,000 to \$39,999	13	1.3%	21	
\$40,000 to \$49,999	0	0.0%	0	
\$50,000 to \$59,999	0	0.0%	0	
\$60,000 to \$69,999	18	1.8%	29	
\$70,000 to \$79,999	0	0.0%	0	
\$80,000 to \$89,999	19	1.9%	30	
\$90,000 to \$99,999	0	0.0%	0	
\$100,000 to \$124,999	57	5.6%	51	
\$125,000 to \$149,999	47	4.6%	24	
\$150,000 to \$174,999	95	9.3%	56	
\$175,000 to \$199,999	71	6.9%	40	
\$200,000 to \$249,999	165	16.1%	68	
\$250,000 to \$299,999	140	13.7%	85	
\$300,000 to \$399,999	220	21.5%	97	
\$400,000 to \$499,999	23	2.2%	25	
\$500,000 to \$749,999	70	6.8%	49	
\$750,000 to \$999,999	35	3.4%	38	
\$1,000,000 or more	0	0.0%	0	
Median Home Value	N/A		N/A	
Average Home Value	N/A		N/A	
RENTER-OCCUPIED HOUSING UNITS BY CONTRACT RENT				
Total	2,602	100.0%	264	
With cash rent	2,557	98.3%	264	
Less than \$100	218	8.4%	100	
\$100 to \$149	33	1.3%	30	
\$150 to \$199	413	15.9%	154	
\$200 to \$249	109	4.2%	85	
\$250 to \$299	63	2.4%	53	
\$300 to \$349	78	3.0%	70	
\$350 to \$399	128	4.9%	118	
\$400 to \$449	89	3.4%	51	
\$450 to \$499	29	1.1%	16	
\$500 to \$549	105	4.0%	45	
\$550 to \$599	92	3.5%	48	
\$600 to \$649	94	3.6%	68	
\$650 to \$699	258	9.9%	89	
\$700 to \$749	116	4.5%	82	
\$750 to \$799	90	3.5%	81	
\$800 to \$899	253	9.7%	101	
\$900 to \$999	164	6.3%	101	
\$1,000 to \$1,249	146	5.6%	79	
\$1,250 to \$1,499	33	1.3%	27	
\$1,500 to \$1,999	46	1.8%	46	
\$2,000 or more	0	0.0%	0	
No cash rent	45	1.7%	27	
Median Contract Rent	N/A		N/A	
Average Contract Rent	N/A		N/A	


Data Note: N/A means not available.


2005-2009 ACS Estimate: The American Community Survey (ACS) replaces census sample data. Esri is releasing the 2005-2009 ACS estimates, five-year period data collected monthly from January 1, 2005 through December 31, 2009. Although the ACS includes many of the subjects previously covered by the decennial census sample, there are significant differences between the two surveys including fundamental differences in survey design and residency rules.

Margin of error (MOE): The MOE is a measure of the variability of the estimate due to sampling error. MOEs enable the data user to measure the range of uncertainty for each estimate with 90 percent confidence. The range of uncertainty is called the confidence interval, and it is calculated by taking the estimate +/- the MOE. For example, if the ACS reports an estimate of 100 with an MOE of +/- 20, then you can be 90 percent certain the value for the whole population falls between 80 and 120.

Reliability: These symbols represent threshold values that Esri has established from the Coefficients of Variation (CV) to designate the usability of the estimates. The CV measures the amount of sampling error relative to the size of the estimate, expressed as a percentage.

 High Reliability: Small CVs (less than or equal to 12 percent) are flagged green to indicate that the sampling error is small relative to the estimate and the estimate is reasonably reliable.

 Medium Reliability: Estimates with CVs between 12 and 40 are flagged yellow—use with caution.

 Low Reliability: Large CVs (over 40 percent) are flagged red to indicate that the sampling error is large relative to the estimate. The estimate is considered very unreliable.

Source: U.S. Census Bureau, 2005-2009 American Community Survey

Reliability:  high  medium  low

March 18, 2014

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Housing Profile

Mass. Ave
46202 (Indianapolis), IN
Ring: 0.5 mile radius

Latitude: 39.77526
Longitude: -86.14876

Population		Households	
2010 Total Population	4,992	2012 Median Household Income	\$30,335
2012 Total Population	4,930	2017 Median Household Income	\$41,998
2017 Total Population	4,997	2012-2017 Annual Rate	6.72%
2012-2017 Annual Rate	0.27%		

Housing Units by Occupancy Status and Tenure	Census 2010		2012		2017	
	Number	Percent	Number	Percent	Number	Percent
Total Housing Units	3,886	100.0%	3,921	100.0%	4,038	100.0%
Occupied	3,268	84.1%	3,242	82.7%	3,307	81.9%
Owner	980	25.2%	940	24.0%	947	23.5%
Renter	2,288	58.9%	2,302	58.7%	2,360	58.4%
Vacant	618	15.9%	679	17.3%	731	18.1%

Owner Occupied Housing Units by Value	2012		2017	
	Number	Percent	Number	Percent
Total	940	100.0%	947	100.0%
<\$50,000	5	0.5%	1	0.1%
\$50,000-\$99,999	187	19.9%	121	12.8%
\$100,000-\$149,999	192	20.4%	174	18.4%
\$150,000-\$199,999	186	19.8%	236	24.9%
\$200,000-\$249,999	155	16.5%	201	21.2%
\$250,000-\$299,999	89	9.5%	90	9.5%
\$300,000-\$399,999	77	8.2%	77	8.1%
\$400,000-\$499,999	21	2.2%	18	1.9%
\$500,000-\$749,999	23	2.4%	24	2.5%
\$750,000-\$999,999	3	0.3%	3	0.3%
\$1,000,000+	2	0.2%	2	0.2%

Median Value	\$173,533	\$187,659
Average Value	\$198,415	\$208,474

Census 2010 Occupied Housing Units by Size and Home Ownership	Owner Occupied Units		
	Occupied Units	Number	% of Occupied
Total	3,268	980	30.0%
1-Person	2,135	461	21.6%
2-Person	934	428	45.8%
3-Person	145	66	45.5%
4-Person	42	19	45.2%
5-Person	9	5	55.6%
6-Person	3	1	33.3%
7+ Person	0	0	0.0%

Data Note: Persons of Hispanic Origin may be of any race.
Source: U.S. Census Bureau, Census 2010 Summary File 1.

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APPENDIX D

Business Type	Business Type	Arts/ Culture	Creative Business
Beltrame Leffler Advertising	Advertising		*
Architectural Concepts, Inc.	Architecture		*
Schmidt Associates	Architecture/Engineering/ Planning		*
Art Bank	Art Gallery	*	
Indy Musicians 3AFM	Arts Organization	*	
Ball & Biscuit	Bar		
Front Page Sports Bar & Grill	Bar		
Mass Ave Bakersfield	Bar		
Mass Ave. Wine Shop	Bar		
Metro Nightclub & Restaurant	Bar		
Old Point Tavern	Bar		
Tini	Bar		
Shiraz Wine Experience and Art Café	Bar/Gallery	*	
Chatterbox Jazz Club	Bar/Music Venue	*	
Forty Five Degrees	Bar/Restaurant		
McNiven's Restaurant and Bar	Bar/Restaurant		
Nestle Inn	Bed & Breakfast		
Outliers Brewing Company	Brewery		
Significant Cars	Car Dealership		
Indy Metro Church	Church		
Henry's Coffee Bistro	Coffee Shop		
Starbucks	Coffee Shop		
Max Kade German-American Center	Community Center		
Riley Area Development Program	Community Development Corp.		
Ace Roofing	Construction		
Jungclaus-Campbell Co Inc.	Construction		
Keystone Construction	Construction		

Studio B	Co-working		*
Firefighters Federal Credit Union	Credit Union		
Design on Tap	Design Firm		*
Walgreens	Drug Store		
Syntag RFID LLC	Engineering		*
Indianapolis Fire Department	Fire Department		
Center Township Trustee	Government Office		
Marion County Welfare Department	Government Office		
Marsh	Grocery		
Goulding & Wood	Instrument Builder		*
Indianapolis Violins	Instrument Builder		*
Ross Whitfield Agency -- State Farm	Insurance		
Darryn L. Duchon	Law Firm		
Fulk & Associates, LLC	Law Firm		
Hastings Law Firm	Law Firm		
KLF Legal	Law Firm		
Price Waicukauski & Riley, LLC	Law Firm		
The Law Office of Scott D. Lewis, Attorney at Law, LLC	Law Firm		
Umotion	Media		*
Webize	Media		*
Indianapolis Professional Firefighters IAFF 416	Museum	*	
Old National Centre	Music Venue	*	
The Rathskeller	Music Venue/Bar/Restaurant	*	
ARL Investments	Professional Services		
Avancos	Professional Services		
Axiom Property Management	Professional Services		
Blake R. Jeffery, Inc.	Professional Services		
CTI Group Holdings, Inc.	Professional Services		
Litz Group	Realty		

Bakersfield Restaurant	Restaurant		
Bazbeaux	Restaurant		
Black Market	Restaurant		
BRU Burger	Restaurant		
Hoaglin To Go	Restaurant		
Mesh	Restaurant		
Natural Born Juicers	Restaurant		
Sub Zero Icecream & Yogurt	Restaurant		
Yats	Restaurant		
Yogulatte	Restaurant		
Complexions	Salon		
Evolve Salon	Salon		
Full Circle Hair Studio	Salon		
Mary & Friends	Salon		
Mass Appeal	Salon		
Michael's on Mass	Salon		
Moxie on Mass	Salon		
Safis Solutions, LLC	Sciences		
Bikes on Mass Ave.	Specialty Shop		
Boomerang BTQ	Specialty Shop		
Catham Home Interiors, Inc.	Specialty Shop		
City Dog Bakery	Specialty Shop		
Distinctive Baby	Specialty Shop		
Eye Candy Boutique	Specialty Shop		
Global Gifts	Specialty Shop		
Homespun Modern Handmade	Specialty Shop		
Indy Reads Books	Specialty Shop		
J. Benzal Menswear	Specialty Shop		
Mass Ave. Toys	Specialty Shop		
Silver in the City	Specialty Shop		
Stout's Footwear	Specialty Shop		

Sweet Tooth Bakery	Specialty Shop		
TeaPots n Treasures	Specialty Shop		
The Best Chocolate in Town	Specialty Shop		
The Flying Cupcake	Specialty Shop		
Three Dog Bakery	Specialty Shop		
Watt's Blooming	Specialty Shop		
Arts a Popin'	Specialty Shop - Arts		
Crimson Tate	Specialty Shop - Arts		*
Indianapolis Stage Sales & Rentals, Inc.	Specialty Shop - Arts		
Irish Ink	Tattoo Shop		*
Indy Fringe	Theatre	*	
Phoenix Theatre Indianapolis	Theatre	*	
Theatre on the Square	Theatre	*	
Website Design Indianapolis	Web Design		*